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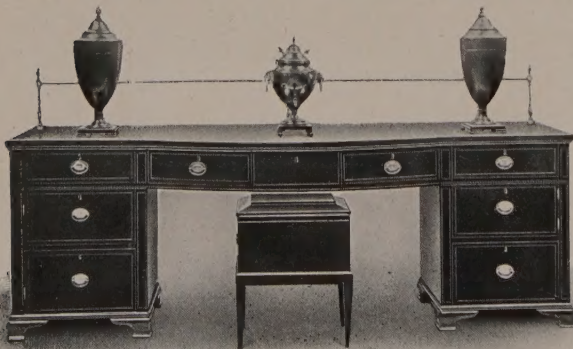
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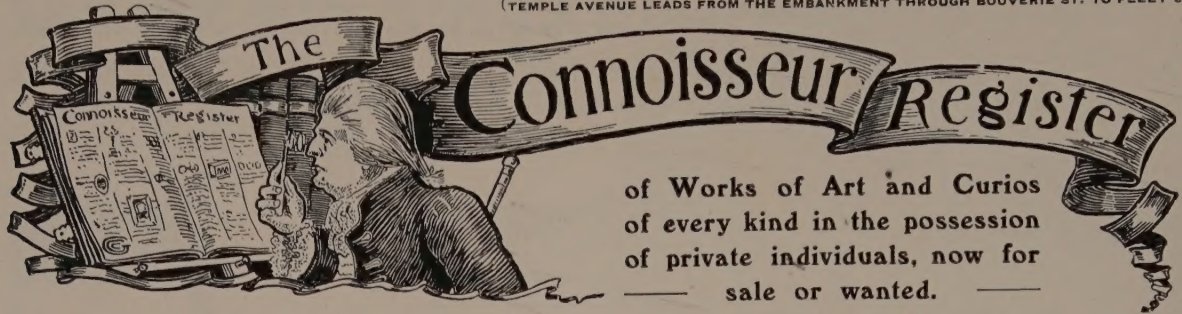
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SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

For Regulations see February Number.

Wanted by Private Collector.—Fine old Chippendale Furniture, in original condition; Old Engravings and Colour-Prints, and very old Scrap Books. High prices given. [No. R3,756]

Collector has old Japanese Prints for sale. Bargain. [No. R3,757]

Goblet Glass.—Fine Specimen, belonged to the late Dom Pedro II. of Brazil. Perfect condition. What offers? [No. R3,758]

Wanted.—Small Print, lettered "Little Gardener," after D. Gardner, engraved by J. Baldrey; Published 1781 by Boydell. Also reliable Picture or Engraving of William Paterson, founder of Bank of England. [No. R3,759]

For Sale.—Rare Mezzotint Engraving, called "Aspetarre," signed L. B. Caeler, pin., L. N. Caegsons, Sculpt. [No. R3,760]

Wanted.—Back Numbers of "The Connoisseur Magazine," bound or unbound. [No. R3,761]

Book Plates.—Limited number of Wolverhampton Library for disposal. Several types from 1795. [No. R3,762]

Etchings by D. Y. Cameron for Sale.—Old Paris, £11 11s.; A Thames Wharf, £7 7s.; Stirling Town, £9 9s.; Haddington, £10 10s. [No. R3,763]

Six Fine Old Chippendale Mahogany Chairs, £25. [No. R3,764]

Antique Jacobean Oak Dresser, complete, £12 10s.; Charles II. Gate-Table, £4 4s. [No. R3,765]

Oak Sheraton Bow-front Mahogany Sideboard, £18 10s.; Old Chippendale Dining Table, £6 10s. [No. R3,766]

Fine Old Chippendale Table, claw and ball feet. [No. R3,767]

Wanted.—Old Delft Pharmacy Jars, also early Delft Ware. [No. R3,768]

Wanted.—Fine Specimens Rockingham China, marked with Griffin. [No. R3,769]

Small Collection of Choice Oil Paintings, or will separate. No dealers. [No. R3,770]

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Oil Painting by Salvatore Rosa.—A fine and genuine example of this Master. Size, 25 in. by 30 in., in original condition, and frame of the period. Nearest offer to £60. [No. R3,773]

For Sale.—Antique Cut-Glass Dessert Service, Georgian, 19 pieces. Photo. [No. R3,774]

For Sale.—Worcester China, 28 pieces, Crescent Blue, 3 Transfer, 13 Pure Fluted, 5 Various. [No. R3,775]

For Disposal.—Salisbury Cathedral, Steel Engraving, Constable's. [No. R3,776]

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King of Prussia Mug, Worcester.—Richard Holdship (R. H. and Anchor). Been mended. [No. R3,779]

Le Blond Oil Prints.—Fifteen for 16s. [No. R3,780]

For Sale.—Portrait by Holbein, on back of Playing Card. [No. R3,781]

Antiques.—Young Man desires Situation as Assistant, good general experience, London or Provinces. [No. R3,782]

Two Cromwellian Tables, the smaller with Lid Top, both rare pieces. Other pieces. Private Collection. [No. R3,783]

For Sale.—Fine Example of Early Stuart all Embroidery Picture, 17 in. by 13 in. £50. [No. R3,784]

For Sale.—Antique Lacquer Cabinet on Stand. Height 5 ft., in original condition. Escutcheons and hinges, very fine. Photo sent to probable Purchaser. £80. [No. R3,785]

Inlaid Mahogany 8-day Clock, Set of 8 Sheraton Chairs. Few fine pieces Furniture, original condition. Photo. [No. R3,786]

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Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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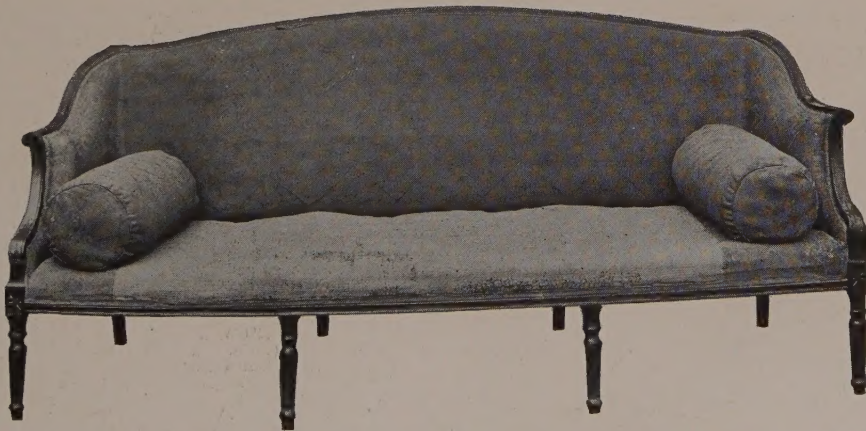
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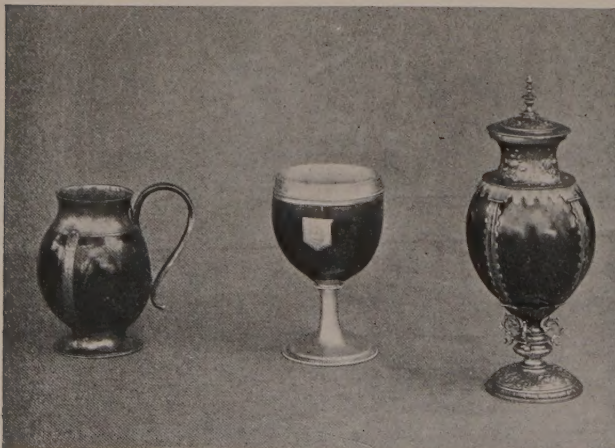
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March, 1910.—No. ciii.

The Connoisseur

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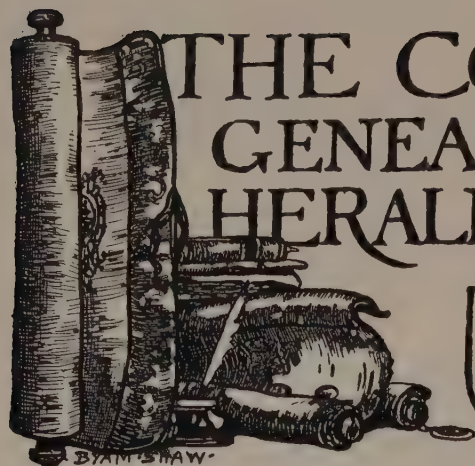
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Special Notice

READERS of **The Connoisseur Magazine** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

GORDON.—The Peter Gordon who settled in Georgia is mentioned in his brother's will, of which the following is an abstract:—

Will of John Gordon of Saint Giles in the fields, Middlesex. To be buried with the lowest degree of decency. To my hon'd and dear Father three hundred and fifty pounds for buying and repairing the house he lives in, it being the old mansion house of the family, and that it never be in the power of any of the family to sell it again.

To my brother James Gordon perewig maker in Saint James Street three hundred pounds.

To my brother Alexander of the same place & trade three hundred pounds.

To my brother Peter Gordon, upholsterer, now gone to Georgia besides a bond he owes of three hundred and sixty pounds.

I forgive James likewise a considerable bond he owes me.

March, 1910—No. ciii.

I leave to my worthy and good friend Mr. Carnegie one hundred pounds.

To Mrs. Ann Webb widow of Bow Street Covent Garden two hundred pounds, with my plate to witt—a silver coffee pott, a pair of silver candlesticks with snuffers and case, also all my household furniture in Duke Street, Lincolns Inn Field.

To Mr. Alexander Middleton belonging to the Sardinian Envoy of Duke Street seventy pounds.

To Mary Buck spinster who lives with Mr. Moret one hundred pounds.

To Mr. James Rigg in Bromley Street hair merchant fifty pounds.

To Mr. John Le Hunt of Pall Mall fifteen pounds.

To Mr. David Jennings physician fifteen pounds in Castle Street near Leicester Fields.

To Susannah Harris spinster my God daughter and niece and to Mrs. Buck ten pounds.

To Mr. James Bastock of Lincolns Inn Fields upholster ten pounds.

To Mr. Peter Olorenson Broker upon Exchange ten pounds.

To Doctor Wanchop ten pounds.

To Mr. Molton ten pounds.

To my sister Joan fifty pounds.

Dated 22 March 1731-2, Witnesses John Hancock, James Rigg junior. Codicil or private and second part of my will for the honour and glory of God.

I do hereby give five hundred and twenty-five pounds sterling to be bestowed as they Mr. Carnegie and Mr. Da. Rigg my executors and good Mr. James Gordon shall think fit to whose holy prayers I most humbly recommend myself.

In this I desire a particular view and regard may be had to the poor Catholicks who live in the place wherein I was born and bred. John Hancock. James Rigg junior.

Proved in the P.C.C. 26 June 1733 by James Rigg one of the executors. Power reserved to make like grant to James Carnegie the other executor.

A definitive sentence being first pronounced for the validity of the will and codicil. 177 Price.

HALLUM.—The will of Robert Hallum, Vintner of London, was proved in the Commissary Court of London 18 Feby., 1394. Registered 332 Courtney.

PENN.—The will of William Penn was proved on the equity side of the Exchequer at Westminster; it is dated 27 May, 1712. Exchequer Bills and Answers, Berks. 45.

ALSOP.—The coat of arms az. three doves or, on a canton ar. a key in pale gu., belongs to the family of a former Lord Mayor of London. As you cannot show descent from the grantee, you have no right to this coat.

PURCELL.—Wanted the name of grandfather of Henry Purcell, the composer?

SAINTLOE.—John Saintloe recorded his pedigree at the Heralds' Visitation in 1633. Is anything known of his descendants, and did his son, John Saintloe, leave any issue?



THE furniture of the farmhouse and cottage have, so far, received but slight recognition from connoisseurs. Yet in no other type of English furniture are the national characteristics so marked, nor do we find elsewhere such charming simplicity and quaint originality of design.

The wardrobe illustrated here is a rare and probably unique example. It was made about

1690-1710. It is of oak, crossbanded and inlaid with figured walnut. The principal feature, however, is the curious stand with cabriole legs. The whole piece is in the original condition and unrestored, and is now in the possession of Mr. F. W. Phillips, of the Manor House, Hitchin, who will be very pleased to forward his priced catalogues to those collectors who are interested in furniture of this type.

FOR SALE—Cambridge House, Twickenham, Entrance Gates



The historic gates and massive stone piers as shewn, together with the carved lion terminals, forming a unique and important entrance. For particulars apply . .

— MESSRS. —
H. J. REYNOLDS
— & CO., —
**104, Brompton Rd.
S.W.**

Also on view the largest stock of Entrance and Garden Gates in London, together with several important old Italian Garden Screens with Gates 20 ft. in length, 9 ft. high.

FENTON & SONS,

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(ESTABLISHED 1880),

HAVE a Large Collection of
OLD ENGLISH & FOREIGN

Arms & Armour,

Antique China, Furniture,
Metal-work, Carved Oak,
Curiosities and Antiquities
of all kinds.

11, New Oxford Street



(Near Mudie's Library
and the British Museum.)

F. JONES,
1, Tavistock Street, Bedford.

— ♡ — ♡ —
Antiques



A COLLECTION of Genuine Whieldon Figures and other examples of Cauliflower, Agate, Tortoiseshell and Pineapple Wares, has been purchased by :: ::
Mr. F. W. PHILLIPS, of the Manor House, HITCHIN.

Photographs and Price Lists on application.

March, 1910.—No. ciii.

R. M. WOOD & CO., ——— □

217, North St., Charing Cross, GLASGOW.



Chippendale,
Sheraton,
Adams, and
Fine Old Oak
Pieces.
Sheffield
Plate.
Old Brass.
Old English
Glass.
Chelsea and
Worcester
China, &c.

The Connoisseur

A. D. NARRAMORE



Original Stuart Chairs
from £4 15 0



A very unique Chair, carved from a solid
trunk, evidently of symbolic interest.



Fine Carved Arm Stuart Chair.



An unusual Set of Oak Chairs



(8 small and 2 arm) in original condition.

The above Illustrations are representative pieces which may be seen, together with the large collection of GENUINE OLD ENGLISH FURNITURE, at this establishment.

Special Features. The stock changes almost daily with the advantage of strictly commercial prices. All pieces are guaranteed to be strictly as described.

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W. F. GREENWOOD & SONS, Ltd.



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12 ft. 6 ins. long by 9 ft. high, in original condition.

Antique Furniture,
China, Silver,
— and —
Works of Art

= 23 & 24 =
Stonegate,
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Established 1829

BRANCH:

10, ROYAL PARADE,
HARROGATE

ANTIQUE CHINESE PORCELAIN.

SALE BY AUCTION

ON WEDNESDAY, MARCH 9th, at The London
Commercial Sale Rooms, Mincing Lane, E.C.,
at 1.30 punctually.

A large assortment, newly arrived from China, of
Antique Sung, Ming, Kangshi, Yung Chung, Kienlung,
Taokwang, Blue and White and Coloured Porcelain,
including Vases, Beakers, Ginger Jars, Bowls, Plates,
Birds and Animals, Figures, Cups and Saucers, etc.
Jade and Crystal Carvings and Agate, etc., Figures.
Canton Enamel, etc., etc.

On Thursday and Friday, March 10th and 11th, large
consignments of Modern Chinese Porcelain and Japanese
Goods in great variety just arrived, consisting of Fine
Bronzes, Carved Ivories, Netsukies, Fine Art Metal, Ivory
and Gold Lacquer finely inlaid Vases, Cabinets, Card
Trays, Koros, etc. Cloisonne Ware, Makuzu, Satsuma,
Imari, Hioto, Bishui, Awata, and other Japanese Porce-
lain. Japanese Carved and Inlaid Lacquered Screens,
Carved Wood Furniture, etc., etc.

Also Antique and Modern Chinese and Japanese Silk
Embroideries.

The goods will all be on show at the Dock Warehouse,
New Street, Bishopsgate Street, E.C., on and after
Friday, March 4th, until the time of the sale.

Catalogues may be had shortly of the Brokers and
Auctioneers, Messrs. Eastwood & Holt, Dunster House,
Mincing Lane, London, E.C. (50 years Established in
Auctions of Chinese and Japanese Curios.)

March, 1910.—No. ciii.

IN replying to Advertisers'
Announcements will &
Readers kindly mention
The _____
Connoisseur Magazine

Law, Foulsham & Cole

OLD DERBY PORCELAIN



A visit will amply repay PROVINCIAL
DEALERS, who are cordially invited to call.

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— London, W. —

The Connoisseur

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Unequalled for Hard Wear

CATALOGUES FREE

Actual Manufacturers' Wholesale Prices

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(Close to Bond Street Tube Station) **LONDON, W.**

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Chinese and Japanese Works of Art



We have a large selection of Artistic Lamps in Carved Wood, Bronze, and Porcelain.

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Also Lamp Shades Painted to Order by Japanese Artists

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XXIII.

Beautiful Old Carvings

suitable for Decorative Work.

A fine old Georgian Pine panelled room and other fine old panelling.



Large stock of prettily designed Adams Mantel-pieces from 95/-. Fine Old Georgian beautifully carved Egg and Tongue mouldings from £8 15s. Adams Hob Grates, beautifully figured, from 38s. A large stock of others to select from. Also Dog Registered, Log and Basket Grates and a number of old Fire Backs.

OLD OAK PANELLING

**MANTEL-PIECES
AND FIRE GRATES**

ADAPTED
and
FITTED.

INTERIOR DECORATIONS

RESTORATIONS

Quantity of SIMPLE OAK PANELLING
in various heights.

OLD OAK PANELLLED ROOMS

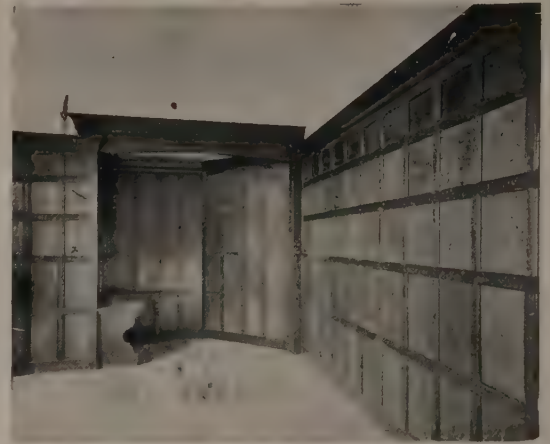
A number, all on view, temporarily fitted in the rear of Galleries.

FINE EXAMPLES of LINEN-FOLD
JACOBEBAN, ELIZABETHAN, and
QUEEN ANNE PANELLING, and Fine

OLD ENGLISH WOODWORK

Old Oak and Mahogany Doors,
Old Oak Columns, Balustrading
and Doorways, Beautiful Old
Staircases, and Ceilings

FINE COLLECTION of beautiful
old Stuart, Tudor and Jacobean Furni-
ture, rare specimen pieces Charles II.
Chairs, Court Cupboards, Dower
Cabinets, Tables, etc., and other
beautiful Old Furniture, ALL in THEIR
ORIGINAL CONDITION



Oak Panelled Room carried out on an Estate in Scotland.

For OLD FURNITURE and WORKS of ART
Commissions Executed
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to meet requirements.

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In replying to Advertisers' Announcements will Readers kindly mention The Connoisseur Magazine.

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DECORATING, both in MARBLE
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FURNITURE in the PUREST
CLASSICAL STYLES, apply to the
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A visit will amply repay PROVINCIAL
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London, W.

March, 1910.—No. ciii.

OLD ENGLISH LACE BOBBINS.



Rare and
Choice Specimens, quite
Works of Art,
in Wood and
Bone.
Many of the
patterns
cannot be
repeated.
Sold in any
quantities
to suit
customers.

Apply—

E. H. LAURENCE, York House, BUCKINGHAM.

“ THE NEW ” CARRON RANGE



The Latest in Cooking Ranges.

The “CARRON” RANGE with the inner GLASS OVEN DOOR, which enables the cook to watch the progress of cooking without interfering with the uniform temperature of oven. The thermometer attached ensures perfect heat regulation.

The range that effects the greatest economy, and gives the best results.

Fire can be increased or diminished at will, by lowering or raising bottom-grate.

The flues are formed in Cast Iron, thus obviating the expense of constructing brick flues, which are invariably unsatisfactory.

A perfect boiler system gives ample supply of hot water. Boiler can be taken out without removing Range.

The heat can be regulated by means of conveniently placed indicating dampers.

A cast-steel hinged folding-down front grate enables the fire chamber to be cleaned with ease.

The new “CARRON” is undoubtedly the most artistic and serviceable Range on the market. CALL AND INSPECT.

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A complete assortment of Carron Manufactures on view at the following Showrooms—
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TWO FINE OLD BRUSSELS TAPESTRY PANELS, in original condition, unrestored. Period about 1680. Subject, "Æneas carrying his Father out of Troy," and Hunting Scene. Each panel is about 12 ft. by 12 ft. Rich borderings with Flemish Nobleman's Armorial Bearings.

Price £500 the two.

They are a better period, finer texture and draughtsmanship than the celebrated HOLME LACY PANELS.

Readers are invited to view the above and the interesting Collection of ANTIQUE FURNITURE AND CHINA to be found at the Cadogan House Galleries.

M. W. EDGLEY, Cadogan House,
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ANTIQUARY FURNITURE for the Home.
A Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.

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to inspect the magnificent collection of
ANTIQUARY CHINA, PLATE, PRINTS, and JEWELLERY.
The finest in the North of Ireland.

SPECIAL THIS MONTH:—A nice Collection of Genuine Baxter Prints, including his masterpiece, "THE CORONATION OF QUEEN VICTORIA," in brilliant condition, price £25, and many others.



Pair Louis XVI. Bronzes on ebonised bases. Fine Old Powder Blue Vase in Panels, 12½ ins. high. Pair Louis XVI. Bronzes on ebonised bases.

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Tel. No. 14730 Central. Near Leicester Sq. Tube Station.
Also Purchaser of Antique Furniture, Old English and Continental China, Curios, and Works of Art for Cash or taken in Exchange.

Booth Stones
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7 SHOWROOMS IN A NEAR REPLETE OLD ST ANN'S BRANCH AT LANCHESTER HISTORIC PENNY OLD HALL NO LANCHESTER.

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Speciality:—OLD ENGLISH POTTERY. Representative pieces of all the old Staffordshire Potters; also Chelsea, Worcester, Derby, &c. OAK AND MAHOGANY FURNITURE. Trade supplied.

H. VAN KOERT & Co., Restorers of Old China, Enamels, &c.

Beg to bring to the notice of their numerous customers that they have now succeeded in making parts in real china, having overcome the great difficulty in matching of glazes and colours with such accuracy as to bring back the value of the once forlorn specimens of Old and Valuable China.

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BEDFORD 44 pieces. Moderate Price.

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W. A. TOWNSEND,
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SPECIALITY IN OLD OAK Coffers, Tables, Wheel Back Chairs, Dressers, Jacobean Bedsteads, Joint Stools, suitable for Bungalows.
Any quantity. Call and inspect. Prices cheap. Tel. 25.
HARRY RIXSON, De Olde Retreat, DUNSTABLE.

OLD ENGRAVINGS.—Mezzotints, Stipple, Line, and Old Masters.

OLD CHINA, GLASS, and CURIOS. Enquiries solicited.
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Persian Prayer Rugs in beautiful colourings; sizes, 2 ft. 3 in. and 2 ft. 6 in. by 3 ft. 6 in. and 3 ft. 9 in., at 15/- each. **Grandfather Clocks** in Oak Cases, 35/-, 65/-, 75/-. **Antique Carved Oak Dower Chest**, 70/-. **Fine Old Chippendale Centre Table** in perfect original condition, 25 guineas.

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"Girl Leaving Home." "Lovers' Letter Box." "Daughter of the Regiment."
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March, 1910.—No. ciii.

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Cardinal & Harford's reproductions of Antique Turkey Carpets are hand made by the picked weavers of Asia Minor. There is not a shred of cotton used in their production, being pure wool throughout, which is of the finest quality obtainable in the near East. The colourings are of those true, soft, rich natural colours that have been in use for centuries.

These Carpets can be purchased at all ranges, the texture of the lower priced ones being naturally slightly coarser in quality. Designs can be supplied to customers' orders, the work being done under the supervision of Cardinal & Harford's Agents.

Turkey Carpet, 11 ft. 11 in. by 8 ft. 11 in., £14 10s., Grand Sofia Design

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The Oldest Established Importers of Oriental Carpets,

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Exclusive Novelties in all
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CLASS A.—Photograph of a Piece of 18th Century English Furniture.

1st PRIZE.—A Piece of Furniture to the value of £10, which may be purchased from any firm advertising in the pages of THE CONNOISSEUR.

2nd PRIZE.—An Art Book or Print to the value of £3 3 0

3rd PRIZE.— " " " " " £1 1 0

CLASS B.—Photograph of a Piece of Worcester or Derby Porcelain, or a Piece of Wedgwood Ware.

1st PRIZE.—A Worcester, Derby or Wedgwood Tea Service of the value of £10.

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All Photographs to be received at the London Office of "The Connoisseur" by March 31st, 1910.

Rules of The Connoisseur Photographic Competition.

- 1.—All purchasers of THE CONNOISSEUR are eligible to compete.
- 2.—Objects photographed must be genuine authenticated examples, and proof of genuineness must be produced if required. Choice of example and quality of photograph will be the features considered by the judges.
- 3.—Photographs submitted for competition must be legibly signed with pseudonym only, **and must be accompanied by the Coupon given below, duly filled in and signed.** Such coupon must be enclosed in a sealed envelope, on the outside of which is written only the pseudonym of the competitor. This envelope will not be opened until after the awards have been made.
- 4.—The Proprietors of THE CONNOISSEUR reserve to themselves the right of withholding all or any of the prizes if the rules of the Competition have not been complied with, or if in the opinion of the judges the photographs are of insufficient merit. They also reserve to themselves the right to reproduce in THE CONNOISSEUR, or any Extra Number of it, at such a time as they think fit, any of the photographs submitted for a fee of 2/6 for each photograph. Subject to this, the copyright in such photographs belongs to the competitors sending them, and they are free to dispose of them as they like.
- 5.—All photographs, including those to which prizes have been awarded (unless otherwise stated), will be returned to competitors at their own risk as soon as possible after publication of the awards, provided sufficient stamps are sent in the envelope containing the coupon to cover postage or carriage and packing—the minimum in all cases being sixpence. Competitors resident abroad should send Postage Coupons, but stamps will be accepted.
- 6.—All photographs must be claimed within one month after the publication of the awards (except those sent from remote countries, for which a period of four months will be allowed), failing which they may be disposed of as the Proprietors of THE CONNOISSEUR think fit. They will under no circumstances hold themselves responsible for the loss or damage of any photographs, in whatever way such loss or damage may arise.
- 7.—All photographs must be sent in packed flat.
- 8.—Photographs and correspondence thereon to be addressed **The Connoisseur, 95, Temple Chambers, Temple Avenue, London, E.C.,** and marked "**Prize Competitions,**" with the number of the Competition on the outside of the package or letter referring to it.
- 9.—An infringement of any of the above Rules will disqualify a Competitor, and the decision of the Editor shall be final on all questions arising thereunder.

COMPETITION COUPON.

MARCH 1st, 1910.

To be cut off and forwarded
in accordance with Rule 3.

No. OF PHOTOGRAPHS)
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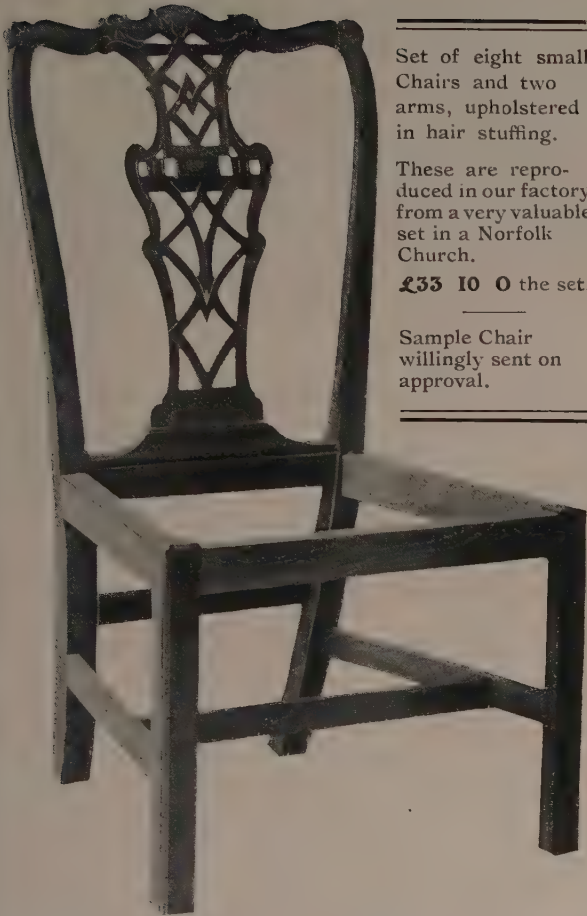
March, 1910.—No. ciii.

Competitors may send in more than one photograph, but the number sent should be noted on this Coupon.

Please write distinctly.

Pseudonym

Full Name {
and Address {



Set of eight small Chairs and two arms, upholstered in hair stuffing.

These are reproduced in our factory from a very valuable set in a Norfolk Church.

£33 10 0 the set.

Sample Chair willingly sent on approval.

WALLACE KING Ltd., ART FURNITURE MAKERS ♦ NORWICH

The Scottish Exhibition of National History,
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POSTER DESIGN

The Executive Council invite Competitive Designs suitable for Posters, and for Illustrating other Official Publications in connection with the Exhibition.

CONDITIONS OF COMPETITION.

All Competitive Designs to be uniform in size, and arranged for the length to be vertical when hung. The sizes of Paper, Picture, and Margin to be as follows:—SIZE OF PAPER OR CARD—40 ins. long by 30 ins. w.de. SIZE OF PICTURE, including border—34 ins. long by 24 ins. wide. MARGIN—3 ins. all round.

£40 is offered for the First Prize; £20 for the Second; and £10 for the Third.

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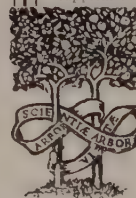
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BY AN UNKNOWN ITALIAN MODELLER

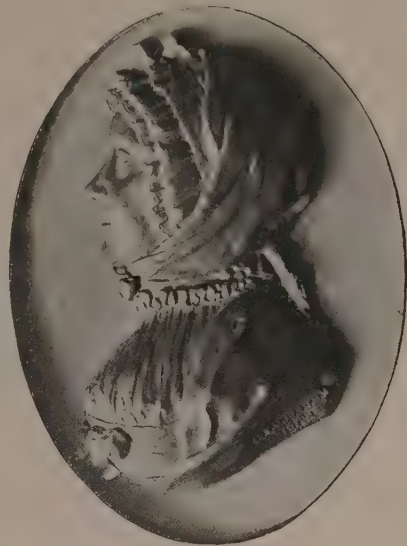
our time, how much richer the world would be in the possession of hundreds of precious objects instead of a few far-scattered specimens. As it is, exposed to so many perils—the danger of even a moderate warmth from fire or sunshine, the risk of careless handling, the possibility of the slightest blow or jar, to name no others—comparatively few of these dainty relics of the past have come down to us, while fewer still have reached the twentieth century intact and perfect; even the natural shrinkage of the material in the course of centuries being in some cases sufficient to mar the completeness of specimens which have otherwise escaped damage.



JOSEPH MAURUS
BY AN UNKNOWN ITALIAN MODELLER

If wax, with all its transcendent qualities as a medium for artistic achievement, could but be hardened to the consistency of bronze, or even to that of porcelain, and if but one-half of the portraits executed in this charming method during the last four hundred years had endured to

them; while as yet no authoritative publication has been compiled concerning what is undoubtedly a very fascinating corner of the vast field of art. Few records exist of the men and women of talent who devoted themselves to



JEAN ADAM BY JAMES TASSIE



THE JUDGMENT OF PARIS BY JOHN FLAXMAN

few frail fragments of wax subtly touched by his forgotten genius into things of beauty, and that is all.

To those collectors, therefore, who have busied themselves in gathering together such relics as remain of a very delicate and distinguished craft, all lovers of the fine arts

this graceful craft. In many cases even their names are forgotten; and though their fragile work, unsigned and unidentified, still remains, and the connoisseur may recognise the technique of such a one, may distinguish the characteristic handling of this other, there is a touch of pathos in the thought that of the vanished craftsman himself or of his personality we know nothing. We are aware that he existed, because we happen to possess a



JULIUS, DUKE OF BRUNSWICK AND LUNEBURG
MODELLER UNKNOWN

owe a debt of gratitude. With regard to waxes as a whole, we are (as has been implied) working in the dark; and it is only by the comparative study of existing examples, combined with careful research, that we can hope to learn more of the work of bygone modellers. It is in this connection that such a series as that possessed by Mr. Lewis Harcourt is so valuable. Extensive and varied, the student who is privileged to examine the collection adorning the walls of 14, Berkeley Square is able to take a wide view of the craft, and to follow its many ramifications; for Mr. Harcourt has not confined his attention to one phase of the art, he appreciates it in every aspect, and to him one school of modellers is not less interesting than another. Italian, German, French, and English—all are represented in his collection; and the comparisons thus made possible between the work of one epoch and another, between the craftsmanship of one country and its neighbour, are of great value. The publication of a brief summary of the principal features of such

an important series cannot fail, therefore, to be useful to all students of the subject; and it is with the view of placing certain facts on record, and possibly eliciting further information, that this article has been compiled.

Mr. Harcourt's collection naturally falls into three separate groups—the statuettes, the portraits in various styles, and the plaques of ideal and fancy subjects. Of the last named space will not permit much to be written at present, but *en passant* attention may be directed to two specimens which are attributed to Flaxman (a lovely oval, *Judgment of Paris*, full of the classic purity which marks all the work of that great modeller, and a head of *Cleopatra Dying*), to

a panel in low relief, *The Procession of the Dunmow Flitch*, after the design of Thomas Stothard, R.A., and to a circular plaque commemorating the visit of King George IV. to Ireland, probably a design for a medal. Associated with these an exquisite piece of work by Voyez in the lid of a snuff-box calls for notice, and (in quite another style) a very interesting coloured relief of French work, *circa 1533*, depicting

Henri II. and Catherine de Medicis in a state coach, with a background of old Paris.

In the first group it is only needful to describe two works, but they are so fine as to be noteworthy even in such a collection as Mr. Harcourt's. These are two beautiful statuettes in tinted wax, figures of Sir Peter and Lady Teazle. The lady, daintily coiffured and powdered, is habited in a green flowered dress with a pink train, much lace being in evidence: and her husband, quizzical of aspect, stands bowing with extended snuff-box, the salmon colour of his skirted coat contrasting with his blue breeches and his embroidered



THE EMPRESS JOSEPHINE

BY S. PERCY

waistcoat of palest green. Each is in its way a unique achievement, charmingly modelled, and redolent of that sparkling artifice which is apparent in so much of the art of the eighteenth century—and both, alas! are anonymous.

Turning now to what is probably the most interesting portion of Mr. Harcourt's collection, the long series of portraits, it may be well, before treating of the English work, to devote some attention to the superb examples by foreign craftsmen. And first among these must be noted an excellent portrait of a lady, modelled in natural colours and adorned with pearls, which is enclosed within a contemporary gilt metal case decorated with Renaissance ornament, the

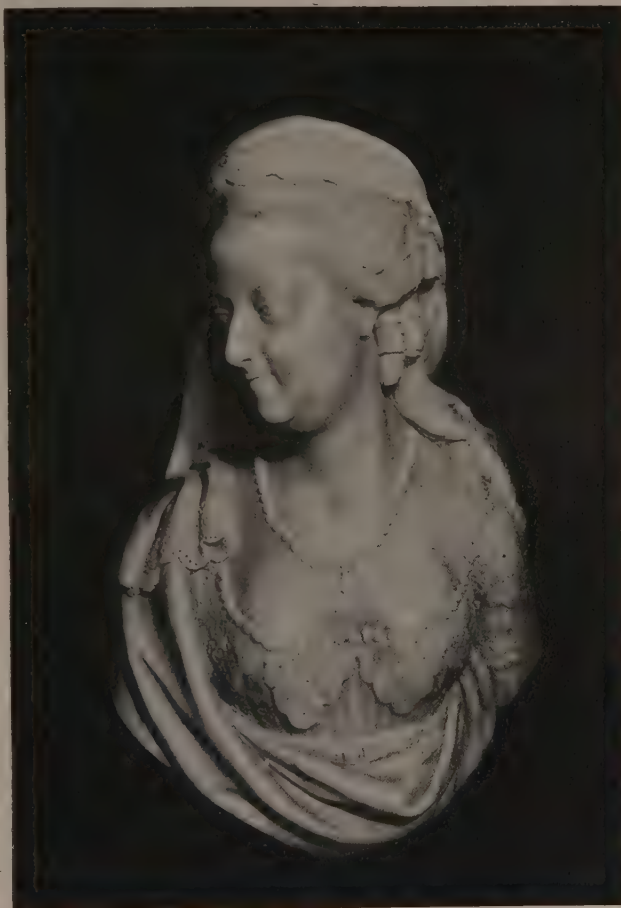
Mr. Lewis Harcourt's Collection of Waxes

whole being Italian work of the end of the sixteenth century. Even more striking is the miniature presentment of the grim features of Julius, Duke of Brunswick and Luneburg, anonymous (as is the preceding one) as to authorship, but full of character, and instinct with that realism which is one of the notes of the art of the northern races at this period. But most remarkable of all is the portrait of Joseph Maurus at the age of twenty—a beautiful coloured wax fitly enshrined in a gilt repoussé case of exquisite quality, with panels of figures front and back, inside the lid being engraved an Italian poem of eighteen lines, while the whole is protected by a contemporary *cuir-bouilli* cover with richly foliated ornament.

Almost a century later in date are two magnificent examples of the art of Antoine Benoist, the most renowned modeller of his time. Of these two profiles, representing Le Grand Monarque in all his glory of armour and perruque, and his not less splendid subject Le Grand Condé, it is difficult to speak too highly. It is true that distinction rather than character has been the aim of the artist, and that he has not indued the faces of his sitters with overmuch individuality; but so graceful in conception are these reliefs, so decorative in design, and so satisfying in technique, that they rank as veritable masterpieces. Between the two there is little to choose; but possibly the likeness of Le Grand Condé is the finer. In this the fair wig, full and rich in modelling, is deftly relieved by a green laurel wreath, a charming note of colour, and sharply contrasting with this and the delicate flesh-tints is the brown breastplate (the shoulder-pieces fringed with red leather) which affords a perfect foil for the daintily wrought cravat of lace, the fur-lined cloak of gold

tissue, and the chain and jewel of the Order of the Golden Fleece. The portrait of the king is very similar in design and handling; and while both are broadly treated in parts, other portions (such as the reliefs on the armour) are rendered with a gem-like delicacy. In each the colour scheme, though rich and varied, is thoroughly harmonious, while the modelling, masterly even in its most florid passages, leaves nothing to be desired.

On a higher plane even than the two profiles by Benoist is the wonderfully preserved full-face portrait of King James I. of England, attributed to Alessandro Abondio the Younger, the junior member of a famous family of wax modelers and medallists, who flourished between A.D. 1550 and A.D. 1650. This Alessandro the Younger is said to have worked at the courts of Rudolf II. at Prague and Frederick V. of Bohemia, the latter, of course, being the son-in-law of James I. Simply conceived and designed with something approaching to austerity, this unique portrait—this *tour-de-force* of realisation—is yet far from being a piece of mere



QUEEN MARIE ANTOINETTE

BY S. PERCY

formalism; for though the "lively countenance" (in which the interest of the work is naturally focussed) is modelled with trenchant precision, and the hair and beard are rendered in searching fashion, the sober brown doublet and the green ribbon bearing the medal are unobtrusively handled, freely and deftly touched, while the ruff is carried just far enough to indicate the quality of the lace. Whoever the modeller of this bust was, he was a most accomplished artist, and he would indeed be a supreme master who could surpass the incisive characterisation of such a *chef d'œuvre*, such a veritable human document, or who could improve on the frankness and perfected skill of its technique.

From the presentment of a sovereign of Great Britain by an artist who may even have worked in this country it is not "a far cry" to the work of our native craftsmen, though, in reviewing Mr. Harcourt's collection, as soon as one takes this step one is face to face with the apparently impenetrable cloud of anonymity to which allusion has already been made. The beautiful portrait of a lady in colours, here reproduced, is quite a work of art, to which the illustration does but scanty justice. It is at once refined and dignified in the treatment of the pink dress, the powdered hair, lace cap and feather; and though the companion portrait of a gentleman is not quite on the same level of accomplishment, there

is nothing unusual in that—it is not difficult to call to mind more painters than one whose presentments of women are far more acceptable than their renderings of men. But in this instance it is annoying to realise that both stand unnamed and unsigned, and that in neither is there any indication whatever of the identity of the artist—no unskilful workman—who is responsible for this quite beautiful achievement.

But though in this case, as in others, one cannot as yet trace the authorship, there are many examples in Mr. Harcourt's series fully signed and named. By James Tassie, for instance, the great Scottish modeller (who was one of the most prolific and most skilled craftsmen of the eighteenth century), there are several portraits in which his qualities of reticence and subtlety are admirably exemplified. Such profiles as those of Jean Adam, Benjamin Bell, the surgeon, Horne Tooke, the divine and philologist, George Jollis, and Sir Hector Munro were prepared for the purpose of being cast in Tassie's famous enamel



LADY TEAZLE

MODELLER UNKNOWN

paste; and as the exigencies of this method did not admit of any undercutting, the artist was compelled to dispense with one of his most useful devices for securing emphasis of outline and depth of relieving shadow. And yet in spite of this severe handicap, how masculine, unflinching, and forceful is all Tassie's work.

Later in date than Tassie come T. Hagbolt, by whom is a very crisply treated portrait of an unknown gentleman in colours; Peter Rouw, and his son of the same name, by one of whom is the simple yet boldly handled profile of William Pitt in pink wax, here illustrated, as well as a not less satisfactory presentment of Benjamin Howard; and G. G. Adams, whose delicate portrait of a lady in white wax is

also reproduced; while comparatively late in the nineteenth century—almost the last of the long succession of our native wax modellers—comes R. C. Lucas. By this last artist, who appears to have worked on a somewhat larger scale than most of his predecessors (and who also dispensed with the background of glass or slate usual at an earlier date), Mr. Harcourt has a long series of mid-Victorian celebrities, modelled with unaffected simplicity and considerable feeling for beauty, though perhaps lacking in the absolute mastery of the method characteristic of an earlier generation; and among these may be noted the portraits of Lady Palmerston, Mrs. Norton, Lord Panmure, the eleventh Duke of Hamilton, Lord Anglesey, A. H. Layard, Lord Lyndhurst, the second Marquis of Anglesey, and the Earl of Derby, together with a bust in the round of O'Connell, the "Liberator."

There is one very distinguished modeller, S. Percy, mention of whose achievement has been left to the last, as he is in some ways the most talented artist

Mr. Lewis Harcourt's Collection of Waxes



PORTRAIT OF A LADY

BY G. G. ADAMS



WILLIAM PITT

BY PETER ROUV

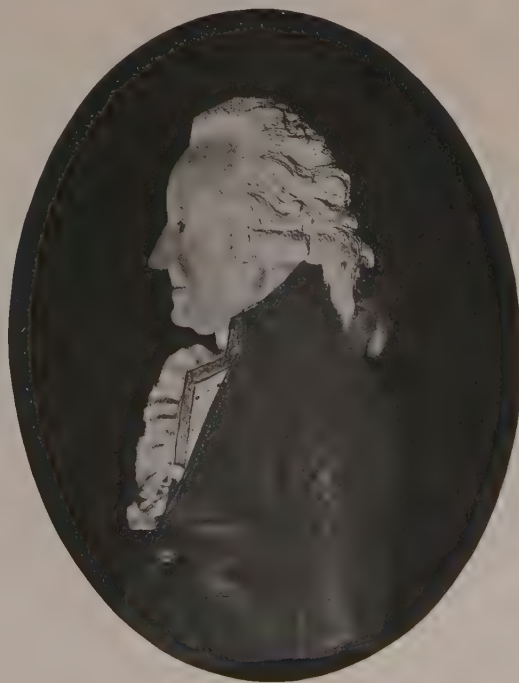
in wax whom England has produced. He was a most prolific worker, and a versatile—though unequal—craftsman. At the famous dispersal of the Alton Towers treasures, in 1857, more than a hundred examples of his skill were disposed of; and from time to time specimens of his work in many styles come under the notice of the student of the subject. Like other masters in every phase of art, Percy does not always do himself justice, and there are authentic portraits by him in existence, signed and dated, which are utterly uninspired and perfunctory performances; but when he is at his best, his work is uncommonly fine.

Two of the best waxes in Mr. Harcourt's collection are the companion busts in colours, by Percy, of William Pitt and Charles James Fox, both full face and in very high relief, which were formerly in the possession of Dr. Lumsden Propert; but even more remarkable in some ways than these admittedly powerful works is the coloured profile of an old gentleman, a somewhat unsuccessful reproduction of which is included among the illustrations to this article. The face, full of a quaint individuality, is cleverly and vivaciously treated, the wig is boldly modelled, while the blue coat with its high collar and



PORTRAIT OF A LADY

MODELLER UNKNOWN



PORTRAIT OF AN OLD GENTLEMAN

BY S. PERCY

the ruffles down the chest are handled with delicacy and directness. It is quite a little gem, this portrait of the old gentleman who sat to Percy, and who found in him such a sincere and sympathetic interpreter of a whimsical personality.

Of the wax pictures by this artist, pictures comprising many figures in full relief, modelled with the utmost skill and delicacy, Mr. Harcourt has no examples as yet; but of the portraits in full relief in white wax he possesses a large number. Among these may be observed the Emperor Napoleon and the Empress Josephine, King Louis XVIII., and Queen Marie Antoinette, the Archduke Charles of Austria, Count Platoff, Joseph and Lucien Bonaparte, and Marat; and though a large number of these (and the other

similar historical series known to have been modelled by him) could not have been taken from life, they are one and all vital and energetic presentments of real men and women. The fact is that Percy had a genuine grip of character and a true sense of beauty. He was a thorough master of his method; he knew its resources and employed them all, and in whatever branch of it he chose to employ himself he was—despite his occasional failures—worthy to rank with the most accomplished. It was but in a byway of art that he employed his energies, but in that he was undoubtedly great; and it is time that he, like many another modeller in wax, should be rescued from the unmerited oblivion which has overtaken his name and his work.



MRS. NORTON

BY R. C. LUCAS

Pictures

The Portraits of Mrs. Jordan

By W. J. Lawrence

ONE has but to know all to pardon all in the painful life-story of Hoppner's Comic Muse. The world at large, however, knows not all, for Boaden, Mrs. Jordan's biographer, dealt in evasions and obscured the truth. To begin with, he might have pleaded on her behalf that the code of ethics pursued by the players of the eighteenth century was a code of frank non-morality. But his hand was probably stayed by the reflection that a few actresses of the period, either from coldness of temperament or strength of character, rose superior to their environment. It is not without reason, however, that one refers to this laxity of moral fibre on the part of the old

players, for to it was due Mrs. Jordan's very existence. Although the exact circumstances of her origin have only just come to light, it is none the less true that she was the offspring of a free alliance between

parents of good family — Captain Bland, of Killarney, and Grace Phillips, the actress. Apart altogether from the initial stigma, it must be conceded that the moral atmosphere of a *ménage* of this order is not calculated to steel a young girl to withstand the inevitable assaults of the world, the flesh, and the devil. To complete the case for the defence, it is only necessary to add that Mrs. Jordan had the crowning misfortune in her nonage to finish her histrionic novitiate in Dublin



MRS. JORDAN AS PEGGY IN "THE COUNTRY-GIRL"
STIPPLE ENGRAVING BY OGBORNE, AFTER GEORGE ROMNEY



MRS. JORDAN AS NELL IN "THE DEVIL TO PAY"
ENGRAVED BY J. ROGERS FROM A DRAWING BY STEEDEN

under Richard Daly, the most scoundrelly manager of his century—that reprobate who taught her faltering feet to tread the primrose path of dalliance. Few natures starting life under such a burden but would have been irretrievably submerged. Revenge against the world might have been taken in kind, the destroyed becoming the destroyer. But she was no wanton, this bright, sunny woman; and if she followed the ethical creed of her fellows, she was loyal to the partner of the hour, and honest within her limitations. It is saddening, however, to think that this delightful creature, with her abounding animal spirits and benefactory laugh, only came into momentary possession of her soul while living the objective, phantasmal life of the stage. Formed to be happy and to diffuse happiness, she had but transitory gleams of sunshine, and her story is all compact of Sisyphean labour, heavy anxiety, and gilded shame.

Dora Jordan had only just reached her majority when her winning personality was first seen in London, at Drury Lane, on October 18th, 1785, as Peggy in *The Country Girl*. She was of middle height, with a plump, well-moulded figure—that sort of plumpness which invariably develops into corpulency

with the passing of the years. Graceful as a young fawn, her symmetrical contours showed to great advantage in Peggy's male attire. She was not what would be called nowadays a pretty woman; mere prettiness had no chance on the ill-lit stage of the eighteenth century. But her not unpleasing features were replete with an expressive animation. One recalls how Mrs. Tickell wrote of Mrs. Jordan, shortly after her London *début*, to her sister, as "a little actress—for little she is, and yet not insignificant in her figure, which, though short, has a certain roundness and *embonpoint* which is very graceful."

Mrs. Jordan, having laughed her way with ease and alacrity into the hearts of the great public, was soon to find herself crowned at the Academy by Hoppner in that jejune composition representing her as *The Comic Muse*, supported by *Euphrosyne*, who represses the advance of a *Satyr*. Exhibited in 1786, this was scraped in mezzotint by Park, and published in August of the following year. Possibly for the reason that the picture was formerly at Hampton Court, and now reposes at Buckingham Palace, it has been said that it was painted for the Duke of Clarence; but this seems unlikely, seeing that His Royal Highness's connection with the actress did not begin until four years later. The pose of the *Comic Muse* is affected and ungraceful, and the figure, judged by the height



MRS. JORDAN AS FIDELIA IN "THE PLAIN DEALER"
BY AUDINET, AFTER ROBERTS

The Portraits of Mrs. Jordan

of the original, preposterously tall. In a word, the composition has little merit beyond the excellence of its facial faithfulness. It was a sheer error in tactics for Hoppner, at this stage of his career, to strive to buttress up that tottering convention of the sham antique which Reynolds had succeeded in imposing upon a none too fastidious public. Mrs. Jordan, with all her gifts, had the worst possible personality for exploitation in the grandiose, high-falutin style. She was lacking in distinction, and had none of the high-bred air which was

so marked a characteristic of Elizabeth Farren. The general feeling on this score was adequately given expression to in a graphic little print of Mrs. Jordan, entitled *The Comic Muse*, by Gales. It is not without reason that one dwells on these details, it having been recently stated that all the subsequent severity meted out to Hoppner's work was simply owing to a misconception arising from its begrimed state, and that, now it has been cleaned by the King's order, it may be expected to resume its original reputation. This might be deemed a fair surmise if the rude reversal of opinion had been

based on prejudice; but it would rather appear that the maturer estimate was due to the inevitable revolt from pseudo-classicism, and that the salt, having once lost its savour, cannot be re-salted. It remains to be noted that Hoppner was to some extent instrumental in prolonging the existence of this spurious convention, his work having afforded a precedent for R. K. Porter, whose picture of *Mrs. Jordan as Comedy* (painted circa 1800) was engraved by Gadby without having been exhibited.

Profiting by his error, Hoppner returned to the assault, and regained lost ground by his portrait of *Mrs. Jordan in the character of Hypolita* in "*She Would and She Would Not*," a work of superior art and immeasurably superior taste. The date of its execution is roughly indicated by the fact that Jones's fine correlative mezzotint was published on March 1st,

1791. This picture, in all probability the painter's masterpiece, was shown at Whitechapel in the spring exhibition of 1906, by Sir Edward Stern. One takes it that a frank theatrical portrait should smack somewhat of the footlights, in the same measure that the faithful likeness of a player should bear subtle indications of his calling. What Goya achieved in the one case in his *Portrait of Tirana*, Hoppner achieved in the other. In the Hypolita picture one remarks that the cheeks are over-ruddy, as if rouged to excess

so as to be in keeping with the dim, irreligious light of Drury Lane. Little forethought has been shown by certain critics, who, in speaking of this spirited portrait, have characterised it as un-Hoppneresque, for the reason that it bears no indication of the languor so typical of his women. Curious that it should never have dawned upon them that the Hypolita is not, strictly speaking, a female portrait. It is the study of an actress in character, disguised in male attire, and striving to maintain a masculine port.

Much less known than his two earlier works is Hoppner's *Mrs. Jordan as Rosalind*, a fact that



MRS. JORDAN BY GEORGE ROMNEY
SOLD AT THE QUILTER SALE, JULY, 1909

gives some colour to the tradition that Jones's mezzotint was largely suppressed. The point cannot be exactly determined, but the painting is thought to have been exhibited at the Academy in 1796. It shows the actress in the stereotyped, painfully theatrical Rosalind garb of the period, with rosettes on the dainty shoes, and an unmistakably feminine hat—an exile, as it were, from Watteau's *Arcadia*. This portrait was sold at Christie's in 1894 for 1,100 guineas. Hoppner also painted Mrs. Jordan as Matilda in Burgoyne's opera of *Richard Cœur de Lion*, a work of which little is known now beyond the fact that it was engraved in line by H. Cook in 1832.

Synchronising with Hoppner's *Comic Muse* came Gainsborough's *Portrait of Mrs. Jordan*, almost his swan-song, a striking half-length showing the actress

in a white dress, with powdered hair, rosy complexion, and translucent blue eyes. This was last exhibited at South Kensington in 1868, where it was No. 108. Subsequently it passed into the late Lord Northbrook's collection, and was reproduced in Lord Ronald Gower's *Historical Galleries of England*.

One characteristic of Mrs. Jordan, carefully noted by Gainsborough—the pouting upper lip—recurs in Morland's unsigned and undated portrait of the actress, now in the possession of Mrs. F. Abbiss Phillips. This bears indication of being a very late Morland, and



"THE COMIC MUSE, BY GOLES"
SKETCH OF MRS. JORDAN, circa 1787

may be safely assigned to the period of 1800 or thereabouts. It has been reproduced by Dr. Williamson in his work on the painter.

It is curiously in keeping with the mythopœic atmosphere of the stage that the best-known portrait of a famous player is seldom the most characteristic. Posterity, when it desired to recall the features of Mrs. Jordan, reverted to Romney, that delightful mannerist who turned all things feminine to favour and to prettiness, and never deigned to descend from the peaks to the humble level of his sitter. If Romney was not obsessed with Blake-like



The HUMBUG or an ATTEMPT at TRAGEDY, with the JORDAN. Upsett.

CARICATURE OF MRS. JORDAN AND THE DUKE OF CLARENCE

GEORGE IV. OCCUPIES A STAGE BOX

The Portraits of Mrs. Jordan

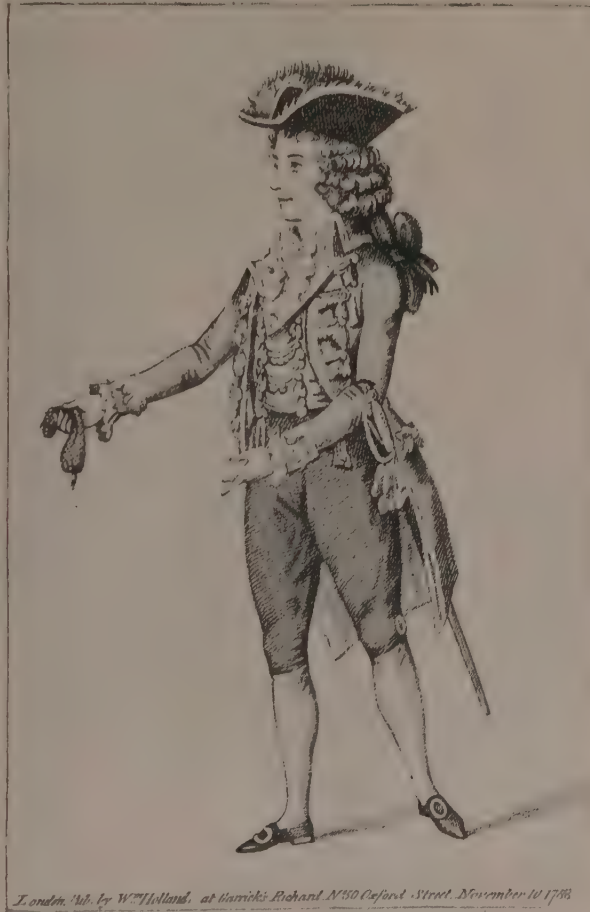
visions, he was at least haunted by the disturbing beauty of Emma Hart, and found difficulty in keeping her face from peeping out of his every canvas. His portrait of Mrs. Jordan as Peggy in *The Country Girl* is said to have been commissioned by the Duke of Clarence, but here, again, we are confronted by the objection that the original was painted three years before the actress's association with the coming king. Mrs. Jordan's twelve sittings for the picture were given between November, 1786, and January 16th, 1787. Romney's own account of the origin of the pose has been preserved for us by Sir Henry Russell, in his manuscript notes. "For some time," we learn, "they could hit upon no attitude that pleased them both; whatever the one proposed, the other rejected; at last, Mrs. Jordan, pretending to be tired and to be going away, sprang out of her chair, and putting herself into an attitude, and using an expression belonging to her popular part in *The Rump* (Priscilla Tomboy), she said, 'Well, I'm a-going.' Romney instantly exclaimed, 'That will do!' and in that attitude, and uttering that expression, he painted her."

According to this statement, Romney's portrait of the actress in the white dress and blue sash really represents her as Priscilla Tomboy, and it was as *The Rump* that Ogborne's stipple engraving was first inscribed, when issued on June 26th, 1788. Afterwards, for some reason not apparent, the print was reissued as *The Country Girl*, an inscription by which the portrait is now generally known.

Romney painted the picture in triplicate, and the subsequent ownerships of all three canvases have been partially, almost fully, traced. For one of them, said

to have been the original, the Duke of Clarence paid 70 guineas, on November 26th, 1791, or a few weeks before its delivery. Apparently, this was the portrait given by him in 1830, after he had become William IV., to his natural daughter, Lady Amelia Fitzclarence, on her marriage with Viscount Falkland, and still preserved in the Falkland collection. It

might possibly have been the canvas concerning which Mr. J. H. Siddons relates the following pleasing anecdote in some reminiscences contributed to *Temple Bar* for August, 1879, on the authority of Lord Frederick Fitzclarence, Mrs. Jordan's son. "He told me at that time that Queen Adelaide had performed a very graceful act after her marriage with the Duke. There was a portrait of Mrs. Jordan in one of the apartments at Bushey. The Duke had directed its removal, as he did not care that the Duchess should be constantly reminded of his connection with the charming actress. But the amiable consort of the Duke would not hear of such



MRS. JORDAN AS SIR HARRY WILDAIR AFTER W. A. CHALMERS

a thing. Said the Duchess, 'She was, in all respects, as good as a wife to your royal highness, and did her duty as a mother—let it remain.'" And remain it did.

The second *Rump* portrait, formerly the property of Mrs. Jordan's eldest son by the Duke, Colonel Fitzclarence, first Earl of Munster, is now in Miss de Rothschild's collection at Waddesden. The third, of whose antecedents little is known, was shown by the late Sir Charles Tennant at the Grafton Galleries in 1894, and subsequently reproduced in his privately issued catalogue.

Romney is said to have painted at least five other portraits of the actress, but as none of these were engraved in her lifetime, and as the Romney-Jordan

type is not very characteristic, one has to take their authenticity largely on trust. Unfortunately the normal standards of judgment have here no moral writ. One cannot test Romneys save by Romneys. This fact was overlooked by certain sticklers after accuracy when Sir W. Cuthbert Quilter sent his charming *Mrs. Jordan* to the Grosvenor Gallery in 1889.* They expressed what appears to me unnecessary doubts about the genuineness of the canvas as a portrait of the actress, failing to see that to disallow it would be to nullify *The Romp*, which it so much resembles. Like all the Romneys, it shows the actress in a white dress, but distinguished by a broad rose-coloured sash round the pliant waist. Perched coquetishly on her abundant auburn tresses is a becoming cap, from which a veil flows down over the shoulders. A replica of this portrait, apparently cut down, is in Miss Ismay's collection. The distinguishing characteristic of the Romney Jordan owned by Lady Northwick (canvas 24 by 20) lies in the attitude. The actress's left hand is shown passing under the chin and resting on the right shoulder. Two other Romneys, long in the possession of the Mackenzie family, have been exhibited separately within the last score of years by Major-General Mackenzie. One was sent to the Guelph Exhibition of 1891, where it was No. 287. In this half-length the inevitable white dress is relieved by a black girdle holding a sprig of orange blossom. The second and smaller canvas was shown at the Grafton Galleries in the Exhibition of Fair Women in 1894. Here the seated three-quarter figure is distinguished

by a blue sash and the long tan gloves held in the left hand; a marine background completes the picture. In the Garrick Club collection is a portrait of Mrs. Jordan (No. 370), attributed to Romney, and presented to the Club in 1887 by Mrs. Fitzgerald, of Sharlestone Manor, Bucks. Before dismissing this phase of my subject, attention must be drawn to

the fact that Chaloner Smith and other authorities on engraving rashly describe Romney's picture of *Mirth* or *L'Allegro* as a Jordan portrait. Once recognize that Dunkarton's engraving of the picture was published exactly eight years before the actress made her *début*, at a period, indeed, when she had scarcely emerged from the nursery, and the absurdity of this becomes apparent.

In the case of a celebrity like Dora Jordan, whose face and figure altered considerably with the passing of time, it is idle for the portrait investigator to seek for a single standard of identification, a common denominator as it were. My own standards for the testing of possible Jordans have been Hoppner for



MRS. JORDAN AS "THE COMIC MUSE, SUPPORTED BY EUPHROSYNE, WHO REPRESSES THE ADVANCE OF A SATYR" MEZZOTINT BY PARK, AFTER JOHN HOPPNER

the earlier period, and Russell and Morland for the later. Not from any vain-gloriousness, but merely by way of object-lesson, I take leave to say that the doubt instilled in one particular instance through following these standards led to my discovery of the spuriousness of an accepted Jordan portrait. This life-size painting, now reproduced, was exhibited as a portrait of the actress by Lawrence, by the Rev. Joseph Thackeray, at South Kensington in 1868, when it was No. 841. It was shown again under the same ascription by Mr. Thomas Turner, at the Dramatic Exhibition held in the Grafton Galleries in 1897, where it was No. 144. My own impression, on seeing the picture on this latter occasion, was that it was neither a Jordan nor a Lawrence; but it

* Disposed of at the Quilter sale at Christie's in July last for 4,800 guineas, a satisfactory advance on the 700 guineas given for it by the vendor in 1884.

The Portraits of Mrs. Jordan

is often easier to arrive at the truth than it is to prove it, and but for a chance happening of more than a decade later, I should never have known of the accuracy of my divination. Judge of my surprise, when looking over the extensive Joly collection of prints in the National Library in Dublin last October, to come across a charming coloured engraving by Cheesman of this very picture, and to find it to be a portrait of the Princess Elizabeth, Landgravine of Hesse-Homburg, by Beechey!

Nor is this the only spurious portrait of the famous actress that has long enjoyed unquestioning acceptance. At the Dublin Exhibition of 1872 a supposed *Mrs. Jordan*, by Peters, was shown by Mr. Phineas C. Cockburne, and catalogued as No. 307. If, as I take it, this canvas is to be identified with that now in Mr. J. Pierpont Morgan's collection and reproduced by Mr. W. Roberts in *THE CONNOISSEUR MAGAZINE* for February, 1907, it had no right to its attribution. With the hope of explaining away the discrepancy which apparently existed between the two in the ugly gap of twenty years, Mr. Roberts indulges in some ingenious special pleading to indicate how the supposed Jordan came to be painted, *longo intervallo*, as a companion picture to Peters's *Miss Kitty Fisher*. But hard fact not only disallows the validity of his argument, but gives the verdict irrevocably against the portrait. It will suffice to say that the supposed Jordan was scraped in mezzotint by J. R. Smith, after Peters, and published as *Love in Her Eye sits Playing*, in May, 1778. It was not until November in the following year that Miss Francis, the future Mrs. Jordan, made



THE PRINCESS ELIZABETH, LANDGRAVINE OF HESSE-HOMBURG
BY SIR W. BEECHEY TWICE EXHIBITED AS A MRS. JORDAN
BY SIR THOS. LAWRENCE CANVAS, 29½ IN. BY 24½ IN.

her first appearance on the stage. She was the veriest slip of a girl in 1778, and bore no resemblance then to the ripe woman of Peters's painting.

Although my own doubts as to the genuineness of the two spurious Jordans arose primarily from their non-resemblance to any attested painting of the actress, it would be idle to say (with the Romneys confronting us) that unlikeness to type in the case of an unengraved portrait appears satisfactory disproof of its authenticity.

While on the subject of bogus Jordans, I take occasion to point out

that dealers are in the habit of cataloguing Bartolozzi's coloured stipple engraving after Cipriani, entitled *The Comic Muse*, as a portrait of the actress. That it is nothing of the sort is clearly evidenced by the fact that it was issued in May, 1785, or five months before Dora Jordan appeared in London.

Writing in his *Life of Charles Kean*, J. W. Cole (who figured on the stage in Mrs. Jordan's later period under the name of Calcraft), says, "Those who have never seen Mrs. Jordan, and nearly all the living generation are included in the number, would obtain but a very inadequate impression of what she was, personally, from the two portraits by De Wilde in the collection of the Garrick Club." Here we have a somewhat gratuitous impugment of an artist of whom Edward Fitzgerald once wrote that he "never missed likeness, character and life, even when reduced to 16mo engraving." Cole palpably overlooked the fact that there was an earlier and much less corpulent Jordan than the over-ripe actress of his acquaintance. The De Wilde portraits in question (Nos. 203 and 223)

represent the famous comedienne as Peggy in *The Country Girl*, and as Phaedra in *Amphitryon*. We have no clue to their dates, neither having been exhibited, nor can any trace be found of Mrs. Jordan's appearance in Dryden's seldom-revived play.

Some idea of the number of Jordan portraits, and of the vogue (or notoriety) of the actress, may be gleaned from the fact that thirty-one prints of her are said to have been issued before 1837. Possibly this estimate includes a few of the blunt caricatures which, towards the close of the eighteenth century, were launched at the offending heads of the actress and her royal paramour, one of the most presentable of which I now reproduce. But viewing the number, it gives some occasion for surprise that no public gallery in the United Kingdom, national or otherwise, possesses a portrait of the famous player.

Chalmers's portrait of Mrs. Jordan as Sir Harry Wildair, a character in which she challenged memories of Peg Woffington, was not exhibited at the Royal Academy until 1790 (where it was No. 629), although painted, and engraved in small, considerably over a year earlier. It gives a vivid impression of her dapperness in "breeches parts" in the meridian of her career. A curious half-length drawing of the actress by the same artist, in which she is shown in walking costume with a miniature of the Duke of Clarence dangling at her breast, was engraved by R. Clamp in 1792, and given as a frontispiece to Carey's *Dupes of Fancy*. It is noteworthy that while portraits of her continued to be painted after she began her association with the Duke, very few were exhibited. Roberts, who had been official portrait painter to his Royal Highness from 1784, depicted her in the quaint male disguise assumed by Fidelia in *The Plain Dealer*. The drawing was engraved in small by Audinet, and published by Cawthorn in a reprint of Wycherley's play in July, 1796.

Of the two pastel portraits of Mrs. Jordan executed

by Russell one has been lost, but its main characteristics have been preserved to us in the very desirable small coloured stipple print engraved by Heath, and issued in April, 1802. In this the actress is shown playing on a mandoline, and with a high frill round the neck. The other portrait of her by the genius, who to his artistic accomplishments united the qualities of prig, puritan, and star-gazer, was made in 1792, and when last heard of was in the collection of M. Bernstein, of Paris. As reproduced in Dr. Williamson's *John Russell, R.A.*, it presents a genuine Jordan trait, the humorous, affectionate mouth, with the slightly protruding upper lip.

Sufficient emphasis is rarely laid on the fact that most portraits in oil or pastel lose some degree of verisimilitude in the process of engraving. Perfect vision and sound technique in this department seldom go hand in hand; the capacity to transliterate colour into line is the prerogative of the few. For this reason those who know of the external characteristics of some bygone celebrity solely through engravings know them but indifferently. Curiously enough, however, the truth is occasionally promulgated by some second-rate engraver working after some drawing; for drawings are apt to suffer least in the process of transference. Thus it is that one of the best of the later likenesses of Mrs. Jordan is an engraving by Rogers, after Steeden, issued in 1825. This shows her as Nell in the once perennial farce of *The Devil to Pay*, a character first played by her in the metropolis at Drury Lane in the season of 1788-89, and frequently repeated in town and country later. The portrait, I take it, is of about the period of 1800 or thereabouts, certainly not earlier.

Miniatures of Mrs. Jordan are singularly scarce. Only one appears to have been exhibited, the portrait by J. T. Barber, sent to the Academy in 1799, where it was No. 880. It was engraved by Ridley, and published in December, 1804.



CAPTAIN BLAND, MRS. JORDAN'S FATHER
FROM A MINIATURE IN THE POSSESSION OF HIS COLLATERAL
DESCENDANT, J. FRANKLIN FULLER, ESQ., F.S.A.



BOY AS ARCHER

BY NICOLAES MAES

In the Academy of Plastic Arts, Vienna



Colonel Herbert Brock's Collection of Earthenware Jugs By Arthur Hayden

THE china-shelf is something more than an actual conglomeration of like objects, either the product of one factory or of a group of factories. With wider knowledge disseminated on English china and earthenware, there has been a marked tendency in collectors to specialise. To one his cases of Bow, to another his Worcester porcelain, or even to subdivide so great a factory, it is possible to devote a considerable portion of a lifetime to the study of Worcester transfer-printed china. The specialist in the hard pastes of Plymouth and Bristol and New Hall has a definite idea governing his selection. Another may take the Whieldon school in earthenware and trace the highest and best that the Staffordshire potters ever conceived and executed until the technique and the natural decoration of earthenware became competitive with English china factories, and its national character was lost for ever.

A collection of English earthenware jugs of the eighteenth and of the early nineteenth centuries, such

as here illustrated and described, has a story to tell. Owing to the assiduity and patient search and research of their owner, Colonel Brock, who has collected over seven hundred examples, the many links of an endless chain have been pieced together, illustrating the development of certain forms of decoration, the peculiarities of ornamentation and colouring, and the ripening of newer impulses, till at length the jug passes out of the realm of collecting and arrives at that stage which, with a passing shrug of the shoulders, is contemptuously termed "modern."

This assemblage of jugs exhibits that vessel in all its forms, from Gargantuan creations to diminutive toy and cream jugs, of which latter there are no fewer than fifty examples. From the early forms in the days of George II., in middle eighteenth century days, to the early nineteenth century style—reminiscent of Waterloo and Trafalgar and Nelson—the collection stands as representative of ceramic innovations and of historic events. All of these jugs, collected with set



GROUP I.—STAFFORDSHIRE EARTHENWARE JUGS

MAN WITH HOUNDS

JUG WITH IMPRESSED MARK, WEDGWOOD

A MARRIAGE AT GRETN GREEN

purpose, illustrate a point in evolution to the student of English pottery, and many of them are suggestive of manners and customs, of quaint costume, of popular heroes, of forgotten men of action, and of bygone scandals.

Pratt jugs have come as a new nomenclature in Staffordshire; but there were other potters than Pratt who made jugs with the peculiar decoration which it is sought to attribute solely to him. In group i. we illustrate three jugs in Pratt style with yellow and blue and green decoration, and the acanthus ornamentation at base; the smaller one in the middle

Another interesting group (ii.) is that of the three Leeds jugs decorated in blue of a fine quality. The decorators in earthenware in the last quarter of the eighteenth century followed the Chinese porcelain designs as slavishly as did the early potters of Worcester and Plymouth and Bow porcelains. In all probability the Staffordshire potters drew their inspiration second-hand from the English porcelain. Of the two outer jugs, the left-hand jug is surprisingly like Lowestoft in the character of its broad adaptation of the Oriental design. The right-hand jug is Oriental in background; but the figure of the



GROUP II.—LEEDS JUGS, DECORATED IN BLUE

CENTRE JUG INSCRIBED "LIEUT^T HENRY BYNG ESQ^{RE} 1785"

has the mark of Wedgwood impressed. This is an important fact, and should prevent collectors from too hastily assigning this type of jug to Pratt. The left-hand jug has for its subject a huntsman and hounds, and the right-hand specimen depicts a marriage ceremony at Gretna Green over the border by the well-known blacksmith, to whom romantic lovers sped in hot haste from pursuing parents.

The Pratt period from 1775 to 1810 is coincident with much fine potting by other Staffordshire potters. The leading characteristic of the zigzag pattern or pointed borders at top and bottom is not, as we have shown, confined to Pratt. The statement that "Pratt may be considered to be the only potter of that period who remained uninfluenced by Wedgwood's methods" is curious when we find that similar ware is stamped Wedgwood. It might even be possible there were many imitators of Wedgwood, and that Pratt borrowed a hint or two from Etruria.

old pedlar in knee-breeches and with pack and staff is undeniably English. The connection between Leeds decoration and Lowestoft has yet to be established, though it is certain that some of the Leeds ware was decorated at Lowestoft, and much of it was destined for a continental market. The middle jug is inscribed "Lieut^T Henry Byng Esq^{re}," and is dated 1785. It has the rhymed lines, "My Malt is good My Liquor too. Drink my Friend and I'll Drink to you."

This jug, with its date 1785, was potted at Leeds when Warren Hastings came home from India, was impeached in the House of Commons, and suffered under the invective of Burke and Sheridan and Fox. Espoused by the King, by popular opinion, by the East India Company, by all Anglo-Indians, by Pitt and the ministry, the struggle waged in the Commons, and was carried to the Lords. Sheridan attacked the ex-Governor-General in regard to his financial

Collection of Earthenware Jugs



GROUP III.—GROUP OF JUGS

TWO FINELY MARBLED JUGS (1760-1780) AND JACKFIELD JUG WITH
BLACK GLAZE AND FLORAL PAINTING IN DULL RED AND GREEN

relations with the Begums of Oude in the finest speech ever uttered in the House of Commons. For ten years the case dragged its weary length, and in 1795, owing to Burke's violent language and the petty persecution by the band of misguided philanthropists, Hastings was acquitted.

In regard to colour, apart from pictorial or other decoration, the fine Jackfield jug, with floral painting in dull red and green, and the two finely marbled jugs in date from 1760 to 1780, tell their own story. Jackfield, in Shropshire, was one of the oldest potteries in the county. The early Jackfield pieces with the fine black glaze and painted in oil on the

glaze are prized by collectors. From 1713, under the management of the Thursfield family, until 1772, the red earth covered with rich black glaze was noteworthy, and in 1780, when John Rose, apprentice to Turner of Caughley, took the works over, the character of the ware, and especially its decoration, became renowned. Subsequently the works were removed to Coalport, on the opposite bank of the Severn.

It is difficult from such a fine collection to select examples to do justice to the catholicity of the taste of Colonel Brock; but the illustrations here reproduced indicate the lines on which such a collection



GROUP IV.—GROUP OF LUSTRE JUGS

CENTRE JUG PAINTED BLUE WITH SILVER LUSTRE BACKGROUND

may be formed. The china-shelf, rightly regarded by collectors of more than usual perspicacity, is a reflection of the popular strifes and public happenings in the days of our forefathers.

Happily many of the Staffordshire potters were realists, and drew their inspiration from the lampoon and the gazette, the ale-house gossip and the travellers' tales of many an Uncle Toby back from the wars in the Low Countries. The eighteenth century was full enough of strong meat for the popular palate. Not to know the Newgate Calendar is not to realise the social conditions. Its highwaymen and its bullies, its beaus and card-sharpers, its Barry Lyndons, its Beau Nashes, its Chevalier d'Eons, and its Cagliostros, make the eighteenth century at

the Study of King Charles the First of Blessed Memory:—

Profane	}	Divine Ordinances
Touch		State Matters
Urge		Healths
Pick		Quarrels
Maintain		Ill Opinion
Encourage		Vice
Repeat		Grievances
Reveal		Secrets
Make		Comparisons
Keep		Bad Company
Make		Long Meals
Lay		Wagers

These rules observed will obtain
Thy peace and everlasting gain.



GROUP V.—GROUP OF JUGS

RIGHT-HAND JUG—LEEDS WARE WITH LINES OF MUSIC AND VERSES

once as picturesque in a minor degree as the pages of Dumas. *Tom Jones* and *Amelia*, the *Vicar of Wakefield*, and the scenes of the *School for Scandal* and *She Stoops to Conquer* are contemporary records of the kaleidoscopic life of the town and the countryside.

Readers of Goldsmith's *Deserted Village* will remember the lines in his description of a village ale-house:—

"The white-washed wall, the nicely sanded floor,
The varnished clock that ticked behind the door;
The chest contriv'd a double debt to pay,
A bed by night, a chest of drawers by day.
The pictures placed for ornament and use,
The twelve good rules, the royal game of goose."

And here on a Newcastle jug in Colonel Brock's collection are the Twelve Good Rules found in

On the other side of this Newcastle jug is the inscription:—

"Life is an Inn. Think
Man this truth upon.
Some only break fast
And are quickly gone.
Others to dinner stay
And are full fed.
The oldest man but sups
And goes to bed.
Large is his debt who
Lingers out the day;
Who goes the soonest
Has the least to pay."

The sentiment is not very profound, but there is a quaint morality about the inscription worthy of notice. Its technique in versification offers as little difficulty as the quatrains of Fitzgerald's *Omar Khayyam*. It

Collection of Earthenware Jugs

is the obvious morality of the dallier in inns and the lover of jocund and merry company.

In the fifth group illustrated, of three jugs, the left-hand jug bears the inscription, "Iohn Barnes . Chadlington . 1769." The whilom owner has gone the way of all flesh, and the jug has found its place on the shelf of the collector as a memento of the work of the Staffordshire potter. Music finds its place on some of the ware. The musical jug on the right of the group is of exceptional interest. It is Leeds ware, and has the recognized floral decorations of Lowestoft on both sides. There are two men depicted drinking, seated at a table, and the following

and blue. The panels of flowers and landscape suggest the decorative effect attempted in imitation of the English china. In character this is not dissimilar to the earthenware of a factory at Coalport bearing the impressed mark and contemporary with the better known china factory on the banks of the Severn. A pair of candlesticks is known with the orange and blue decoration, having female masks, not unlike in effect some of the Rouen ware, bearing the impressed mark Coalport.

Another group of interest is the lustre decorated jugs with the sporting subjects (iv.). The centre jug is in blue, with silver lustre as a background, an effect



GROUP VI.—CARICATURE JUG
GEORGE IV. PERIOD

NELSON JUG

NAPOLEON JUG

verses accompany the lines of music. It is rare in English earthenware to find music forming part of the decoration. But the fertility of the potter embraced many subjects :—

"The jolly bowl does glad my soul,
The flowing Liquor cheers my heart,
I rest free from all control,
'Tis this that does improve all art.

* * *
"The Miser may be pleased with gold,
The Sportive Beau with pretty Lass,
But I'm best pleased when I behold
The Liquor sparkling in the Glass."

A very pretty sentiment, redolent of eighteenth-century days, recalling the nimble wit of Dick Sheridan and the "three-bottle men," but sadly out of keeping with twentieth-century traditions, when art and literature have wedded themselves with water-drinkers and vegetarians.

The middle jug in this group is decorated with the scale pattern, and the predominant colours are orange

not very usual and rather effective. The gold or purple lustre is exemplified in the right-hand jug with the hounds in relief, and the left-hand jug of the group shows the celebrated *vermicelli* pattern in lustre, which is always a favourite one with collectors.

An important group is that with the Nelson jug, inscribed "Baron Nelson of the Nile and of Burnham Thorpe in the County of Norfolk."

"Nelson, thy name from shore to shore shall ring,
Joy to the Nation, joy to England's King.
Such prowess every tribute justly craves,
E'en Arabs shout 'Britannia rules the waves.'"

The verses are ridiculous, as Arabs probably never heard of Britannia or Nelson; but the Staffordshire potter and the Liverpool printer meant well.

On the reverse is a ship in full sail flying the *American flag*, and having the inscription, "Success to Trade." Patriotism and business went hand in hand, and evidently this jug was shipped from Liverpool to America.

The right-hand jug is a typical Napoleonic caricature. It is marked T. Harley, Lane End. It represents Napoleon riding a bear. The inscription runs: "John Bull showing the Corsican Monkey." John Bull is represented as saying, "For a particular account of this wonderful animal see my advertisement on the other side."

On the reverse is the following:—"My friends and neighbours, this is no monkey of the common order; he is a very cholerick little gentleman, I assure you. I had a vast deal of trouble to bring him to any sort of obedience. He is very fond of playing with Globes and Sceptres, so, as you may perceive, I let

how ruthless the caricaturist was in those days, not even sparing royal personages. Party feeling ran high in the late eighteenth and early nineteenth centuries, and the personal character of high personages was not free from attack. Here it is interesting to note the change of manners consequent on the exemplary court of the late Queen Victoria, when caricature ceased, and the sovereign was exempt from association with political parties.

In the jugs illustrated in group vii., the left hand of which represents a group of figures in Chinese costume, the dawn of the modern style is at hand. The yellow, brilliant green, purple, and Indian red show the



GROUP VII.—COLOURED EARTHENWARE
JUG IN ORIENTAL STYLE

JUG, DATED 1800, WITH
PAINTED LANDSCAPE PANELS

JUG WITH CONVULVULUS
BORDER AND LANDSCAPE
PAINTED IN RED

him have one of each made of gingerbread, in order to amuse him in a strange country."

Such a jug as this indicates at once the insular feeling in regard to the greatest of modern generals. It was within the bounds of possibility that the Boulogne invasion planned by Napoleon would have been successful; and it is not so many years ago that a secret agent of the government found that the vulnerable points of the Bristol Channel, with all the soundings and data necessary for a landing, were in the possession of Napoleon. The contemptuous regard in which the possible conqueror was held is indicated in this caricature jug. The lesson may be applied to-day that it is not overwise to underestimate the strength of one's likely adversaries.

The third jug in the group refers to a social scandal of the court. The Velocipede with its riders, labelled "A Ride from Richmond to Carlton House," is a pointed allusion to the amatory adventures of the Duke of Clarence (afterwards William IV.) and a certain lady at Richmond. It is interesting as showing

emulation by the Staffordshire potter of the Chinese models which had long served the English china factories. Spode, for instance, was at once a maker of china and of earthenware, and on both he put designs borrowed from the East, which were inappropriate to English earthenware. The Whieldon traditions were dead. National feeling and national idiosyncrasies were subservient to the models of Japan and of China. There was no Toft to embody quaint designs of exceptional originality; the diction and versifying of the illiterate Staffordshire potter came to an abrupt end. The East had in a measure conquered the West. The jug illustrated is an example of the result. The centre jug of the same group is of the last year of the eighteenth century. It bears the inscription, "Hope and Happiness in every State of Life," and is by Turner, and dated 1800. The right-hand jug is composite of several moribund tastes. Its border of painted convolvulus in blue would never have come into existence had it not been for Flaxman's designs on the painted Wedgwood

Collection of Earthenware Jugs



GROUP VIII.—CABINET OF FINE LUSTRE MASON AND OTHER JUGS

Queen's ware; the landscape painted in red is essentially English. It betrays a slight sponging in its foliage, and stands almost as the last type of landscape decoration on English earthenware. Printing had long been known and employed, but this landscape evidently stood for something more original and less mechanical than the transfer ware then beginning to come so largely into vogue.

Lustre ware is so much collected, and is so popular, that it is pleasant to find it worthily represented in this collection. The cabinet illustrated contains enough specimens to arouse the envy of the most frigid collector. The middle shelves are glowing with remarkable examples of the rare and beautiful canary-coloured lustre ware. Some of the specimens are decorated with red transfer panels, and others have landscapes painted in red and green colours. The top shelf exhibits a row of the rich dark blue gilded ware of Mason so much sought

after. The jugs are of various shapes, from the usual hexagonal form with the snake handle to miniature examples of equal brilliancy of colour.

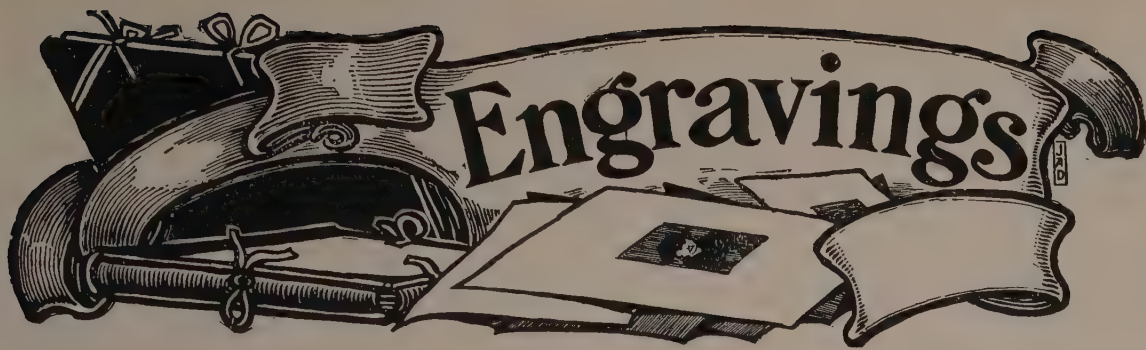
The group of large jugs on the top of the cabinet is equally interesting. On the extreme right is a fine Leeds example with a transfer printed Hogarthian scene. On the left at the back is an Adams jug, finely potted and decorated. Another jug is marked Wedgwood, and inscribed "Robert and Sarah Gould 1812."

Altogether this collection of jugs extends over a most important period, and Colonel Brock is to be congratulated on having acquired so many fine examples typifying the evolution of decoration and design in earthenware. He has rightly eschewed English porcelain, and confined his collection to earthenware as exemplifying national character, insular prejudice, social custom, and the idiosyncrasies peculiar to the English potter during a period of great activity.



LA RIXE

BY DESCOURTIS



The Rise of the Aquatint

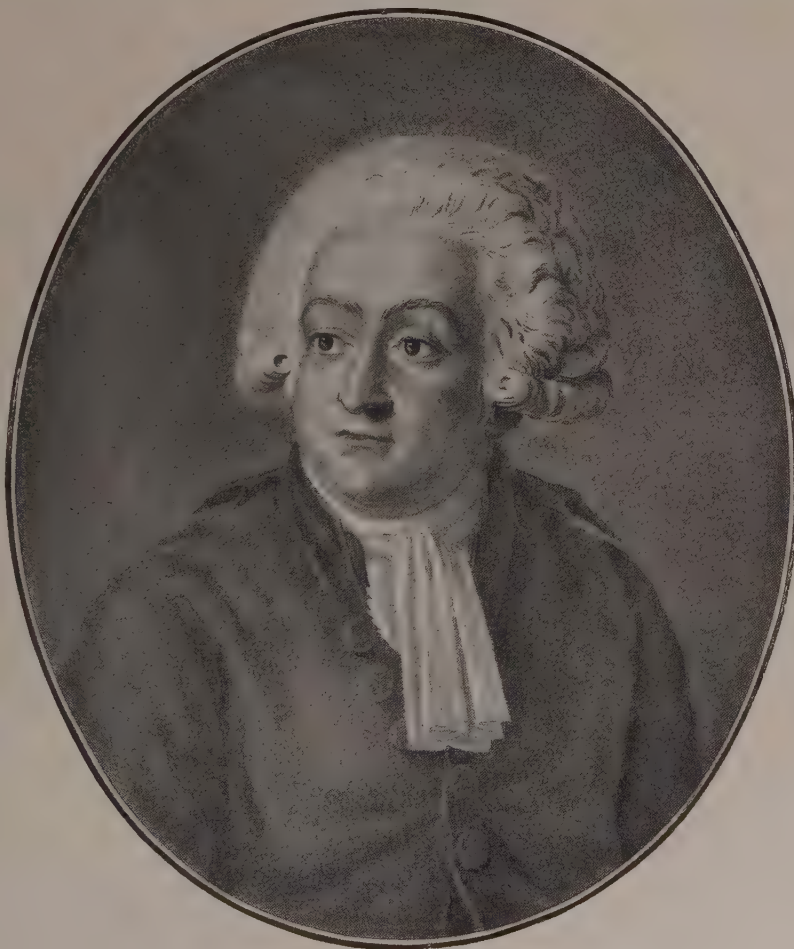
By Sidney L. Phipson

As long ago as 1813 it was predicted by a famous artist that the connoisseur of the future would come to contemplate a fine aquatinta print with the same reverent delight as is inspired by a woodcut of Albert Dürer, or an etching by Hollar. It has taken nearly a century to bring this forecast within measurable distance of fulfilment; but unquestionably there are accumulating signs that the aquatint is at last about to come into its kingdom. From time to time within recent years, first paragraphs, then lengthy chapters, have been devoted to the topic in books about prints, and an elaborate monograph thereon, written by a distinguished lady who has dedicated years to its patient elucidation, has just appeared. While last, though by no means least, an attractive and much patronised exhibition of aquatint work, the first of its kind on record, was, early in the past year, held at the Walker Galleries in Bond Street, thereby providing print lovers with precisely the kind of object-lesson they most desired. Turning from the artistic to the commercial side, the evidence is no less significant. Only a few

years since a copy of Daniell's famous *Voyage Round Great Britain*, illustrated in coloured aquatint, could be purchased for some £10 or £12. Two years ago the price had risen to £20 or £25. Quite recently, however, in a London sale-room, a copy was bid up to £40; nor did this by any means complete the cost to the purchaser, for a further substantial sum had to be disbursed as commission. Other scarce books, such as Ackermann's *Thames*, Nattes's *Bath*, and Sams's *Paris* have experienced a similar appreciation; though in England, it is true,

we have known as yet nothing comparable to the sensational rise from a few francs to some £300, which marked the career of one of Debucourt's masterpieces.

The invention of aquatint engraving, so called from the *aqua fortis*, or nitric acid, employed, is usually ascribed to Jean Baptiste Le Prince (1734-1781), a French painter and engraver, who was a pupil of Boucher. His first plate in this medium was produced in 1750, but afterwards he sold the English rights in his secret to the Hon. Charles Greville,



HONORÉ GABRIEL MIRABEAU

BY P. M. ALIX, AFTER L.....

friend and early patron of the beautiful Lady Hamilton, who in turn communicated it to the artist Paul Sandby (1725-1809), by whom aquatints were published in England as early as 1775. The peculiarity of the process lay in the resin "ground" with which the copper plate was first prepared. This, in the French or "dry" method, was formed by the plate being inserted into a box partly filled with finely powdered resin set in motion by a fan, and

again might be applied either wholly by printing, or partly by printing and partly by hand. Most of the French colour-work was wholly printed, separate plates, often to the number of eight or ten, being used for the different pigments, and accuracy of register (*rentrée*) being secured by pins placed at the top and bottom of the plates, and in the larger ones at the sides as well. The minute perforations, or register marks, so caused, are always distinctly visible



"BUCKINGHAM HOUSE, MIDDLESEX, A PALACE OF HER MAJESTY"

BY R. HAVELL AND SON, AFTER J. BURNETT

gradually allowed to settle so as to form a perfectly even surface. The plate was then withdrawn and heated just sufficiently for the dust to adhere to the copper, after which the acid was applied biting the copper in the uncovered spaces. The plate was then cleaned, and printing-ink applied, graduations of tone being obtained by successive bitings, and the parts intended to appear lighter being stopped out with varnish. In the English or fluid process the same effect was produced by covering the plate with a solution of resin dissolved in spirits of wine, which, upon evaporation, left the resin evenly spread upon the plate.

Aquatint engravings were printed either in black and white, sepia, or colours, the last-named being of course the most valuable, by reason of the additional time, care, and artistic skill demanded. The colours

in plates genuinely printed in this fashion. The English coloured aquatints, on the other hand, were usually printed in two, or at the most three, colours inked upon a single plate, *e.g.*, brown for the foreground, green for foliage, and blue for the sky, the plate being afterwards finished by hand, and the name of the colourist being in some cases given as well as that of the engraver. No register marks appear, of course, on plates prepared by the English process. Turner, Girtin, and several other eminent artists first graduated as colour-finishers of aquatint plates, and a small but highly trained staff of colourists was permanently retained by some of the great publishers of this class of work, such as Ackermann, Bowyer, and Orme. One further point is noticeable about the hand-finished aquatint. No two impressions of a given subject are ever quite alike, since, though



A VIEW FROM RICHMOND HILL

BY R. HAVELL, AFTER W. HAVELL



OLD CANTERBURY GATE

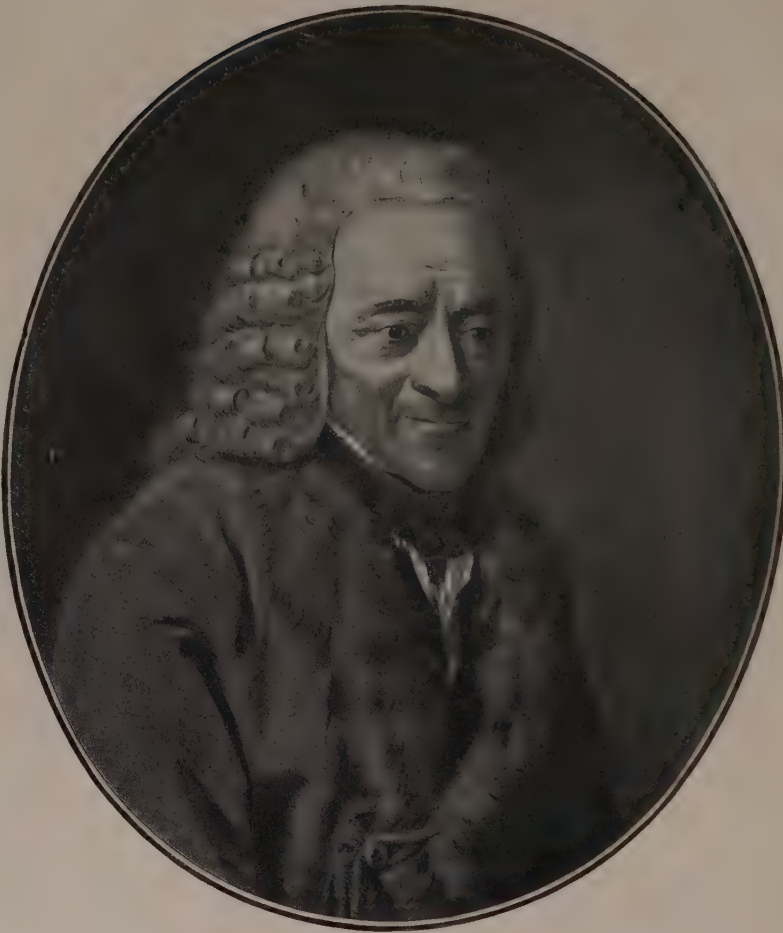
ENGRAVED BY PAUL SANDBY

the same general colour scheme was of course preserved, the details would vary with the personal equation of the colourist.

At the present day, however, aquatint engraving may be regarded as an extinct art. A short span of little more than fifty years, from about 1780 to 1830, saw its rise, zenith, and wane. As a process indeed, it was not only costly, some of the most beautiful work being produced at an actual loss, but was also in a high degree complex and uncertain. In very hot or very cold weather the resin refused to granulate; while, if the

acid were too strong or allowed to bite too much or too little, disaster followed. And so, like much other fine hand-work, it was soon killed by cheaper and more mechanical effects. But art's extremity is the collector's opportunity, and in the present instance he may, perhaps, all the more safely step in, since fraudulent reproduction, that bugbear of the *cognoscenti*, has, save in the rarest cases, not yet been attempted. Ten years hence, perhaps, a different tale may have to be told; but so also may a different record of prices. In the meantime the discerning, as is their wont, have begun to make hay while the sun shines.

After some acquaintance with the technique of aquatint, the next material step is to master the marks by which it may be distinguished from kindred media, such as stipple and mezzotint. It is here, indeed, that the interest of the novice is first likely to awaken; for not until he can discriminate all three methods confidently and at sight can he know aught of that disturbing zest which prompts to virtuosity and collection. With stipple effects, indeed, he should



VOLTAIRE

BY P. M. ALIX, AFTER GARNERIEY

and spaces indifferently. The constituents of an aquatint ground, being finer, are not quite so apparent. If, however, a glass be employed, the plate will exhibit a number of irregular loops, not isolated like the stipple dots, but joined together like the meshes of a net. It is rather more difficult to distinguish the aquatint ground from the mezzotint. But through a glass the latter will present the appearance of a woolly surface speckled, more or less densely, with blacker dots, while in general effect even the unassisted eye will soon learn to distinguish the rich and velvety, though often slightly clouded, effect of the coloured mezzotint from the dainty liquidity of its suaver rival. The colour-test for print and hand-work remains, however, the same for all three media.

Furnished with this modest equipment, attention may now be directed to aquatint prints *inter se*; and here, it is needless to remark, the eye should be trained to recognise the handicraft of the masters. About these accordingly it is time to say a word.

In France the artistic, if not the actual, father of the coloured aquatint was François Janinet (1752-1813).

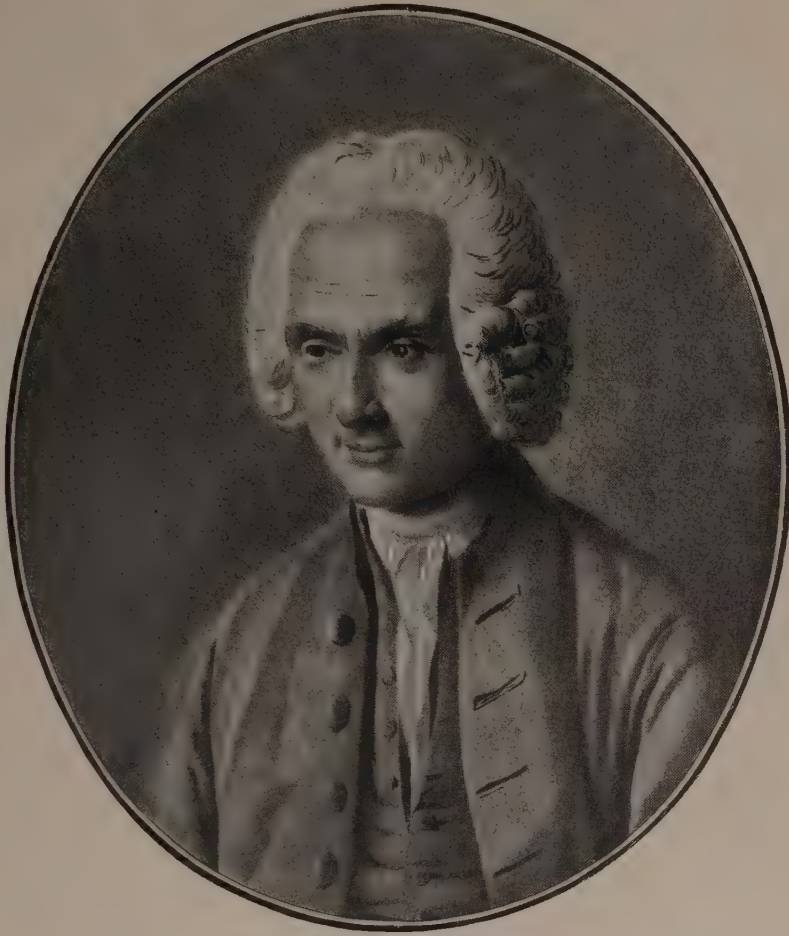
experience little difficulty. If a plate executed in this medium be carefully scrutinised, it will reveal a groundwork of minute dots; while, should it also be coloured, the eye, at all events if aided by an ordinary magnifying glass, will detect two further classes of effect—(a) where the plate is wholly *printed in colour*, the dots only will be coloured, but the spaces between them be left white; while (b) if the plate has been *coloured by hand*, there will be no white spaces at all, for the colour, being applied by a brush, will have impregnated dots



MARIE ANTOINETTE
BY JEAN FRANÇOIS JANINET (1752-1813)

The Rise of the Aquatint

He executed numerous fine portraits in this medium, amongst others those of Henri IV. and Gabrielle D'Estrées, his *chef d'œuvre*, however, being an exquisite oval of Marie Antoinette, published in 1777. This has a delicate background of faded blue, and is usually seen in a richly ornamented mount specially designed by the publishers for the print in question. He also produced several delightful *estampes galantes*, those entitled *La Comparaison*, *L'Indiscrétion*, and *L'Aveu*



JEAN JACQUES ROUSSEAU

BY P. M. ALIX, AFTER GARNERREY

difficile being among the gems of the art, as well as some interesting views of old Paris and plates relating to Swiss scenery. Contemporary in date, but still higher, perhaps, in executive merit, stands Louis Philibert Debucourt (1755-1832). His two famous plates, *La Promenade Publique* and *La Promenade de la Galerie du Palais-Royal*, not only reach perfection in this medium, but also chronicle with amazing verve the final flutters of the *ancien régime*. True pictures of the time, these memoirs of the brush are worth a whole library of historical dissertation. To the same source we also owe many grotesque and sporting plates, especially a series after Carle Vernet, as well as some valuable prints of the *galante* type, such as *Les deux Baisers*, *La Croisée*, *Le Menuet de la Mariée* and *La Noce au Château*. Other stars in the same galaxy, though perhaps of slightly lesser magnitude, are Descourtis, Alix, Morret, and Sergeant. C. M. Descourtis (1753-1820), who was a pupil of Janinet, has, amongst other fine works, left four masterpieces, companion prints after Taunay, named respectively *La Noce de Village*, *La Foire de Village*, *La Rixe*,

and *Le Tambourin*. These prints are of great popularity and high value, and are equal to anything ever attempted in the domain of colour-printing. P. M. Alix (1762-1817) is chiefly renowned for his superb series of portraits, mostly in oval medallion, of celebrated literary and revolutionary characters. Prominent here are those protagonists of modern enfranchisement, Voltaire and Rousseau; the encyclopædists Diderot, D'Alembert, and Helvetius; revolutionaries like

Mirabeau, Marat, and Corday, with sedate but enlightened minister Franklin, spectacles on nose, and in those days spectacles justified their name. Finest of all, however, is the portrait of Marie Antoinette, which, as in the case of Janinet, seems to have called forth the highest efforts of the engraver. Unfortunately, during the Terror, Alix was obliged to destroy all his plates and copies of this print. A complete set of the above portraits is now hardly ever to be met with, and the value of individual examples is always in the ascendant. J. B. Morret's masterpiece is a revolutionary print entitled, in contemporary spelling, *Caffée des patriotes*, which was published in 1792. Groups of politicians are here seen vigorously discussing the events of the day or sipping refreshments at side tables, while dim faces peer in through the windows. Two grenadiers are prominent figures to the left upon whom the connoisseur must keep his eye. In the first state of this print they are wearing fur caps of sugar-loaf pattern; in the second, as these symbols might have endangered the engraver, they discreetly appear in a cap of

liberty and helmet. Morret worked successfully not only in portraiture and *genre*, but also in landscape, as his charming plate of old Westminster Bridge, dated 1802, sufficiently attests. A. L. F. Sergent (1751-1847), like his great rival Alix, has bequeathed us a notable gallery of French celebrities, *Portraits des grands hommes, femmes illustres, et suiets memorables de France*, printed in coloured aquatint, and

identified will help to explain the extraordinary vogue of the aquatint at the close of the Georgian era. In France, it may be remarked, aquatint as a medium of book-illustration was comparatively rare, the process of superimposed plates proving too costly and cumbersome to find wide acceptance; but in England, the process being simpler,* beautiful effects could more readily be achieved, and it is in book-illustration,



ROYAL COCK-PIT

BY BLUCK, AFTER ROWLANDSON AND PUGIN

published in three volumes (Blin, Paris, 1786-92). Copies of this work, with the full series of portraits and incidents (ninety-six of each), are very rare, that in the British Museum containing one hundred and eighty-two plates only. In addition to this, Sergent executed some admirable single portraits—that of his brother-in-law, the gallant young General Marceau, immortalised by Byron, being his *chef d'œuvre*.

In England also there flourished a considerable group of aquatinters who attained to high rank, though at a somewhat later period. The best known are Malton, Stadler, Bluck, Sutherland, Jukes, Reeve, and Dubourg, with more than one scion of the well-known engraving and publishing houses of Daniell and Havell. The great charm and excellence of the famous colour-books with which these names are

therefore, that the aquatint found in this country its chief, though by no means its only, outlet and application. Bibliophiles will hardly need to be reminded that Malton's *Dublin*, Ackermann's *Universities*, *Public Schools*, and *River Thames*, Sauvan's *Seine*, *The Microcosm of London*, Nattes's *Bath and Paris*, Sams's *Paris*, Havell's *London and Noblemen's Seats*, and Pyne's *Royal Residences*, are all books of abiding artistic joy, of increasing rarity, and of continually appreciating pecuniary value.

The leading publishers who specialised in this branch of colour-work were Boydell, Bowyer, Ackermann, Orme, the Daniells, and the Havells, with, amongst those who adventured less often, Sams, Fielding, and McLean. The books themselves were usually issued in quarto or folio size, and in large

The Rise of the Aquatint

and small paper respectively, the large-paper copies, by reason of their being first impressions, executed with greater care and in lesser numbers (usually only 50 as against 750 of the small paper editions), commanding correspondingly higher prices. These large-paper copies, then, especially if retaining their primitive wrappers or boards, and *uncut*, are, of course, the most sought after by collectors; though, failing these,

master. With regard to portraiture, the honours may fairly be said to be divided; for while in pure black and white the aquatint made no attempt to rival the superb effects achieved by mezzotint at its zenith, on the other hand, both mezzotint and stipple must easily yield precedence to their compeer wherever colour has been employed—witness especially the triumphs in this connection of Janinet and Alix. No



FLEET PRISON

BY STADLER, AFTER ROWLANDSON AND PUGIN

small-paper impressions are still often very valuable, particularly when uncut, and in boards or wrapper state.

It remains to enquire what special claims the aquatint can assert as an art-interpreter, not merely *per se*, but relatively to kindred processes. First, then, it has no rival whatever in the reproduction of water-colour effects, especially as applied to landscape and architecture, paramount proof of which is provided by the fact that David Cox, Prout, and others, invariably chose this medium in which to convey their lessons in aquarelle. The plates in David Cox's *Treatise on Landscape Painting and Effect in Water-Colours* (1814), to take only a single instance, are so admirably executed that it is difficult, at first sight, to distinguish them from the original work of the

doubt in certain departments of *genre*, particularly in the pseudo-classical studies of Angelica Kaufmann, the process of stipple, guided by the drawing-room art of Bartolozzi, will always hold its own. And yet for topics of wider appeal, what medium could so splendidly convey the vim and charm of Debucourt's *Promenade Publique*, or Descourtis's *La Rixe*, as aquatint handled by the great colour-printers of the eighteenth century? Beyond and above all this, however, the aquatint has one cardinal claim to our gratitude, for in this medium, more vividly and variously than in any other, are enshrined the manners and customs, the faces and fashions, the exploits and extravagances of the ever-memorable Georgian and Revolutionary days.

Engravings Etc.

Baxter and Baxter Prints

Part I.

By Cecil Hunt

COLLECTORS of Baxter prints are increasing in number day by day, and the prices of these "dear dowdy things," as someone termed them in playful disparagement, grow correspondingly. A print for which Baxter charged perhaps a shilling or eighteen-pence may to-day be valued at thirty or forty times as much. Indeed, for perfect impressions of the rarer varieties, we might often, by substituting pounds for the number of pence originally demanded, arrive at the current market price. His art is, however, so remote from what is generally acceptable at the present day, that it is hardly surprising to find modern critics differing widely in their estimate of its value. His ardent admirers would have us believe that he was a genius of the first water, while others aver that his productions show no trace of artistry and that the most that can be said of him is that he was a skilful printer and a capable craftsman, and that this new-born craze of collecting Baxter prints is destined to perish as swiftly as it sprang up.

Baxter has been dead for over forty years, and though he was far from being unrecognised during his life, it is only of late that he has been, so to speak, exhumed, and placed on an exalted pinnacle. Certainly to-day his merits are appraised at their full worth—in all probability too highly. And this belated triumph is not a little remarkable seeing that the modern methods of colour printing have achieved such wide popularity.

In his lifetime Baxter received encouragement and commissions from the English Court, patronage from

foreign royalties, Honourable Mention at the Great Exhibition in London, and medals for his exhibits at the New York and Paris Exhibitions in 1853 and 1855, besides numberless commissions from publishers, but he apparently did not derive wealth from his labours, or at any rate he was not of a saving turn of mind—the artistic temperament is not always accompanied by good business qualities—and in 1867 he died a poor man. According to one authority, up to the date when his patent expired, he had expended more than £8,000 upon his different experiments. After its renewal, he secured similar rights in Austria, France and Belgium, and perhaps in other continental countries and in America. Not much is known of the actual value of these rights, except that in 1850 Baxter demanded £2,000 for the sale of his French patent. About the same period he started granting licences to work the process, and charged, or perhaps tried to charge, two hundred guineas for a licence in

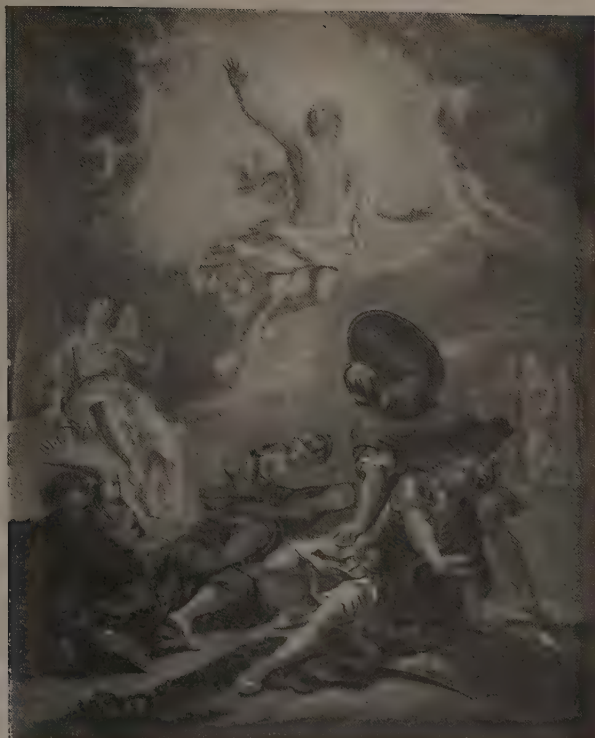
Great Britain, and 1,260 francs in certain foreign countries, with a further fee of 252 francs for instruction. Several firms are also said to have paid him £50 a year for the privilege of using his invention.

Very little is known of Baxter's life story. There are no contemporary biographies of the printer, and he left no diaries or business books to assist the diligent searcher of the present day. He is only mentioned incidentally in the *Dictionary of National Biography* as the son of John Baxter, the first printer to use the inking roller. Some information,



GEORGE BAXTER

FROM A DRAWING BY S. H. W.



THE ASCENSION

SIZE, 8 IN. BY $6\frac{1}{2}$ IN.



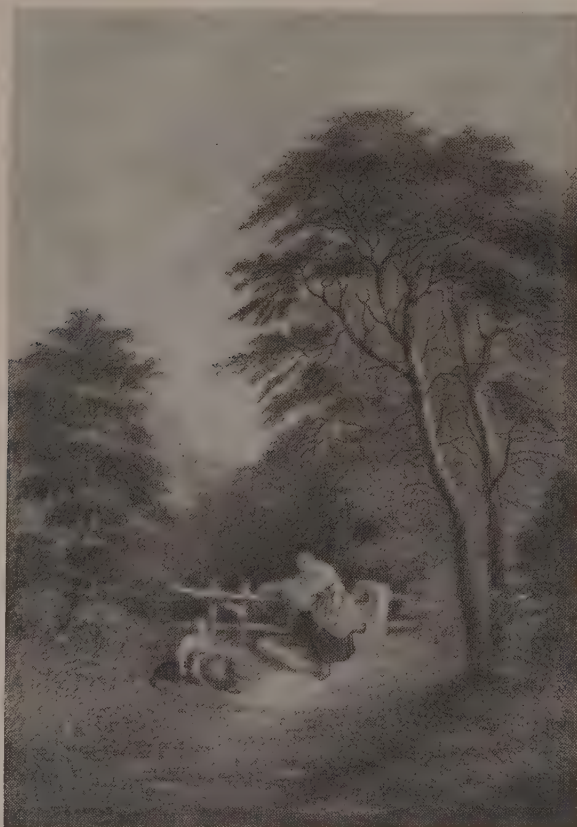
THE SAVIOUR BLESSING THE BREAD

SIZE, $8\frac{1}{4}$ IN. BY 6 IN.



FUNERAL OF THE LATE DUKE OF WELLINGTON
SIZE, 6 IN. BY $4\frac{1}{4}$ IN.

L



HARVEST TIME

SIZE, 6 IN. BY 4 IN.



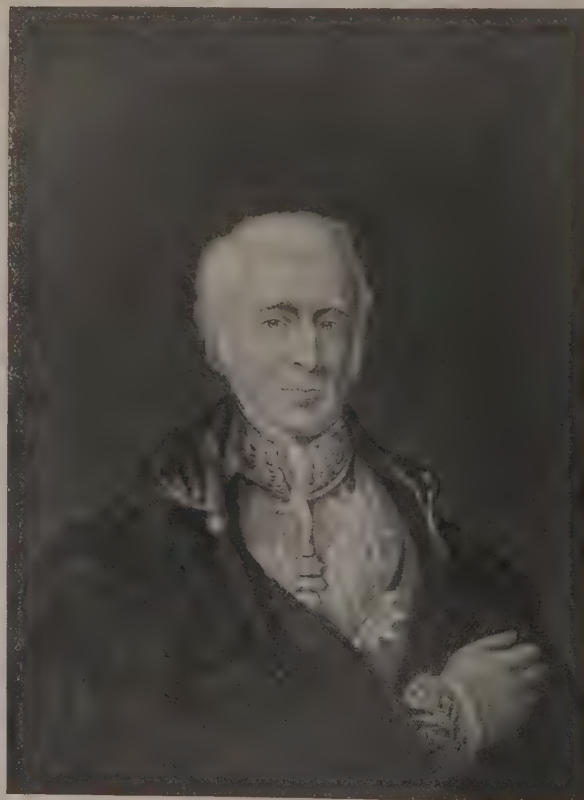
THE EMPEROR NAPOLEON I. SIZE, $4\frac{1}{4}$ IN. BY 3 IN.

however, about his career is to be found in the three numbers of the *Baxter Society Journal* published in Birmingham in 1895, in various articles in the *Art Journal* of 1851, and other magazines, and in the catalogue of the Baxter sale in 1860. Of recent years also, two volumes have appeared dealing with his life and work, one by Mr. C. F. Bullock (1901) and the other by Mr. C. T. Courtney Lewis (1908). Both authors have expended much time and trouble in collecting and sifting the available material, with the result that they have made accessible to Baxter lovers and collectors all that is at present known about this notable printer. But, though we may welcome their contributions to biographical literature, we need not follow them in their enthusiastic estimate of Baxter's merits. A craftsman, however skilful, is not necessarily a genius.

George Baxter was born at Lewes in 1804. He was the second son of John Baxter, who at the date of his son's birth was carrying on a successful printing and publishing business in that town. After leaving the high school at St. Ann's, Lewes, where, according to Mr. C. F. Bullock, he began to show a decided taste and indefatigable patience in the execution of minute drawings, he served a few years' apprenticeship

at wood engraving. Subsequently he was employed for a time in a book shop at Brighton. Later on we find him assisting in the paternal business, making drawings, engravings and lithographs for Horsfield's *History of Lewes* and *Select Sketches in Brighton*, two of his father's publications, but history is silent as to whom he was apprenticed, or how or when he attained any proficiency in these arts.

In 1827, after marrying Mary Harrild, he left Lewes and settled with his wife in London, for the first few years earning his living as a wood engraver, chiefly for black and white book-illustrations. With the possible exception of a small colour print, said to have been produced by him in 1827 for a book published by his father, he seems not to have attempted colour till 1829. During the next five years he continued doing black and white work, though he probably varied the monotony by experimenting in colour, for between 1834 and 1840 he illustrated some fifteen books in colour for Robert Mudie, amongst others the four volumes on Spring, Summer, Autumn and Winter, *Man in his Relations to Society*, and *The Feathered Tribes of the British Isles*. Several of these contain interesting prefaces dealing with Baxter's illustrations and methods. Thus in the preface to Mudie's *British Birds* the following reference

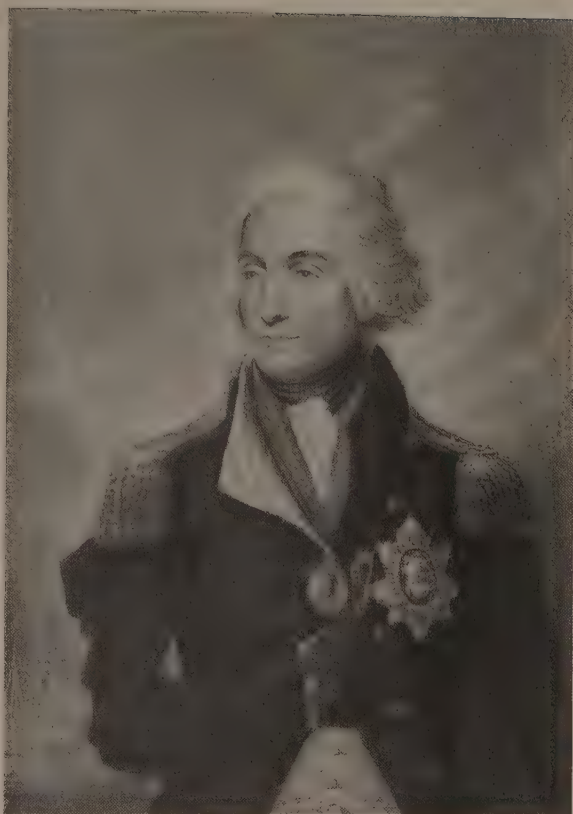


THE LATE DUKE OF WELLINGTON SIZE, $4\frac{1}{2}$ IN. BY $3\frac{1}{4}$ IN.

Baxter and Baxter Prints

is made to Baxter's work:—"I should mention that the vignettes on the title pages are novelties, being the first successful specimens of what may be termed polychromatic printing in many colours from wooden blocks. By this method every shade of colour, every breadth of tint, every delicacy of hatching, and every degree of evanescence in the outline can be obtained. In these vignettes Mr. Baxter had no coloured copy, but the birds are from nature. I made him work from mere scratches in outline in order to test his mettle and I feel confident that the public will agree with me in thinking it sterling. In carrying this very beautiful branch of the typographical art successfully into effect, Baxter has completed what was the last project of the great Bewick, but which that truly original and admirable genius did not live to accomplish."

In 1837, Harrison Weir, also a native of Lewes, was bound apprentice to him. In the same year Baxter began his well-known series of colour illustrations for missionary works, at first (1837-1843) in collaboration with Snow, the publisher for the London Missionary Society. One of the earliest of this series was the full length nude portrait of the tattooed Té Po, a chief of Rarotonga. For the same publisher he also executed several portraits of the Rev. John



LORD NELSON

SIZE, 4½ IN. BY 3 IN.

Williams, the South Sea martyr, the first of them being his earliest attempt at a portrait in colour. Many of the missionary illustrations were published in sepia as well as in colours, and some, like the rare *Departure of the Camden* (publ. 1838), and the portrait of Mr. Williams were issued as separate pictures. In 1843 Baxter quarrelled with Snow and ceased working for him, though he still continued to execute missionary portraits and other prints illustrating missionary enterprises.

Up to the year 1853, Baxter devoted the greater part of his time to book illustration, and he appears to have worked for a large number of publishing firms. One of his most important productions in this branch of art was the *Pictorial Album or Cabinet of Paintings*, issued in 1837, which ran into a second edition. It contained eleven prints, which in point of quality are at least equal to any of his later performances. Mention should also be made of the excellent illustrations to Sir Harris Nicolas's *History of the Orders of Knighthood*, published in 1842, though Baxter is not responsible for the few lithographs included in these four volumes. In addition to the frontispiece, a carefully drawn portrait of Queen Victoria, the books contain about twenty pictures of



RETURNING FROM PRAYER

SIZE, 5½ IN. BY 4½ IN.

the ribands, badges, stars, collars, and other paraphernalia of the chief orders of knighthood, including the Garter, Thistle, St. Patrick and Bath. A large proportion of the books illustrated by Baxter contain one picture only, usually the frontispiece, and so great was the novelty of colour prints in those days that the same print frequently was made to do duty in two or more different volumes.

Besides illustrating books, Baxter also produced a number of colour prints for the embellishment of pieces of music, albums, and needle-boxes. But after 1853 he practically abandoned this class of work and applied himself almost exclusively to the reproduction in colour of paintings, and he seems to have felt no scruples in making occasional variations from the originals.

His class of subjects was by no means limited. Still life, portraits, landscapes, interiors and genre, were all treated in turn; sometimes he used his own original designs, and sometimes he reproduced the work of others. In the majority the level of technical accomplishment is undoubtedly high.

His colour prints were issued in many different sizes and styles, the printed surface varying in dimensions from two square inches or even less to nearly four square feet. Ten or twelve of the smaller ones

were often printed together on the same sheet of paper, and some were surrounded by an ornamental border. But as a rule his pictures were printed on stout paper and then mounted on cards, with his name and address and the title of the print embossed beneath. In certain cases a coat of varnish seems to have been applied on top of the colours, which has the effect of making the prints resemble oil paintings, the resemblance being emphasized if in course of time the varnish has become cracked. This has happened noticeably in the case of the print *Summer—Gathering Roses*, in the British Museum collection.

Baxter obtained his patent just about the time when Owen Jones was endeavouring to produce similar results by means of successive colour printings from litho stones or zinc plates. For about twenty-five years both methods were being developed side by side, but eventually the more modern types of chromolithography prevailed, and since then Baxter's process has never been revived.

In 1901 a member of the inventor's family presented to the trustees of the British Museum a representative though not quite complete collection of the prints.

[Prints kindly lent by Mr. Theodore Lumley.]



CIRCISSIAN LADY AT THE BATH

SIZE, 6 IN. BY 4 $\frac{3}{8}$ IN.



Daniel Marot

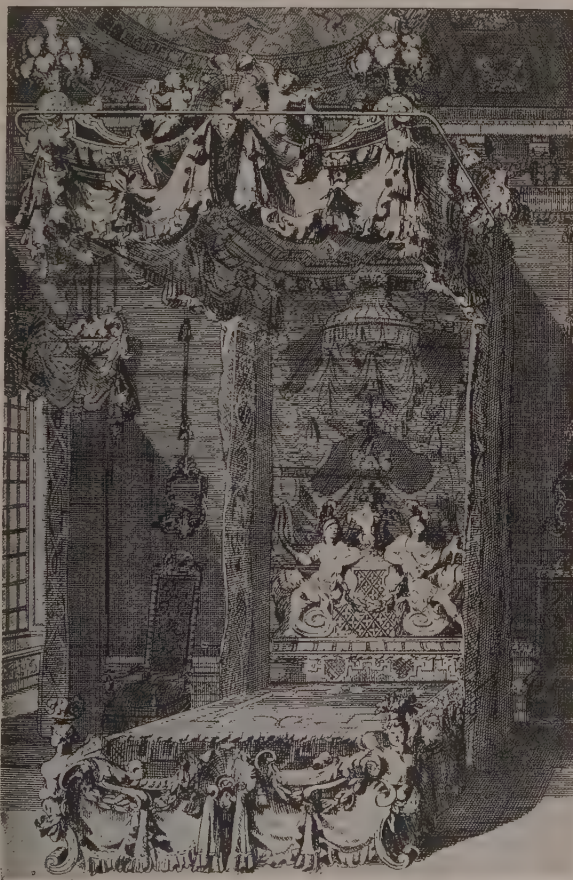
By O. Brimyard

DANIEL MAROT was perhaps the most talented of the many architectural decorators who flourished in Northern Europe during the reign of Louis XIV. Owing to force of circumstances which compelled him to leave his native France in early manhood, he practised his abilities mainly for the benefit of the Dutch, at the same time, as the events of his life will show, exercising a certain influence over the arts of England in the early eighteenth century. Records of his life are few, obscure and conflicting. He is said to have been born in Paris in 1653 or 1655 and to have been the son of Jean Marot, the famous French architect and engraver. He started life by studying architecture and engraving under his father, but, at the same time, was considerably influenced by Jean Lepautre. Unfortunately for France Daniel Marot was a Protestant, and at the outset of his career was compelled to flee the country by the Revocation of the Edict of Nantes. This measure, originally granted by Henry IV. to allow toleration of worship to his subjects, was revoked

in 1685 by the aggressive policy of Louis XIV., and thousands of Protestants, thus forced to abandon their homes, settled in neighbouring countries, particularly in Holland and England. Among them were numbers of skilled workmen in various trades. The talents and the knowledge of these exiles were thus devoted to the countries of their adoption, and the foundation

in England of the Spitalfields silk industry is but one of many results of Louis XIV.'s drastic action. Daniel Marot sought shelter at the Hague, where employment was found for him by William, Prince of Orange. The Audience Chamber at the Hague was built after his designs, and the designs for the market places at Amsterdam and at the Hague are also attributed to him. He engraved in 1686 a representation of the Great Banquet given at the Hague in honour of the Prince of Orange.

Much of his energy, however, seems to have been devoted to publishing engraved designs for all kinds of interior decoration and furniture. It was characteristic of the Dutch people to lavish attention on the



DESIGN FOR A BED

BY DANIEL MAROT

interior of a building rather than concern themselves with its external appearance, and the flexible genius of Daniel Marot readily adapted itself to conditions demanded by the climate of the country and the temperament of its inhabitants. His designs cover the whole field of the interior decoration of the house.

Among them can be found suggestions for complete rooms, sections of panelling, chimney-pieces, ceilings, friezes, cornices, bedsteads, tables, chairs, stools, mirrors, sconces, picture frames, clocks, personal jewellery, snuff boxes, painted panels, tapestries, wall hangings, damasks; in fact, no object of domestic utility was too trivial for his fertile imagination to embellish.

At times his fancy would lead him to the planning of gardens where lawns, paths, and beds arrange themselves, on paper, into ingenious and almost humorous patterns. At other times he seems to have amused himself by designing tombs for famous persons, one most magnificent example, never presumably executed, being intended for his patron, the Prince of Orange. He is credited, moreover, with the arrangement of the firework display given in 1702 on the celebration of the victories of the Allied Forces over France and Spain.

When William was invited to share with his wife the throne of England, Daniel Marot accompanied him across the channel. The title of Architect to the King of Great Britain was then conferred on him. It is doubtful, however, if William was at any time prompted by a desire to improve the condition of the arts in England, and Marot's invitation to accompany him was probably due to the fact that the King preferred to surround himself with familiar faces, never outliving his deep-rooted mistrust of the English. His policy, moreover, in accepting the throne was not so much to further the interests of Britain as to assure her alliance with Holland against Louis XIV. and thus preserve the balance of power in Europe.

Hampton Court was the one English building in the improvement of which William seems to have been much interested. As far as possible, he made Hampton Court the centre of both his public and his private life; and the superintendence of the building operations then in active progress provided him with

a certain relaxation from strenuous affairs of State. It would be natural, therefore, to expect that Daniel Marot, having followed him to England, would be employed in the embellishment of the additional buildings, which Sir Christopher Wren was at that time grafting on to the old structure of Cardinal Wolsey. But although the names are known of many of the craftsmen who worked under Wren, Marot's does not appear to be recorded. Still, some of the features of the interior decoration of the new palace are strongly marked with the characteristics of his style. Corner chimney-pieces, rare in England at this period, exist both at Hampton Court and in Marot's engravings, and there are in the palace other chimney-pieces inset with mirrors which resemble his designs in proportion, arrangement and general character. Again, those abnormally lofty beds, crowned with plumes and festooned with hangings, more exaggerated at Hampton



ENGLISH CHAIR IN THE STYLE OF DANIEL MAROT
FROM THE OLD PALACE, RICHMOND

Court than elsewhere, have the same qualities of fantastic extravagance which Daniel Marot delighted to suggest in his designs. And certain decorative features typical of his manner can be found on other furniture at Hampton Court. There is, for instance, a set of gilt furniture including a table, a screen, stools and candlestands, ornamented with arrangements of scrolls enriched with acanthus foliage, pendants of husks, and, here and there, a female mask, all of which are motives of ornament almost invariably employed by Daniel Marot; and the excellence of design and workmanship in these examples, in every respect more technically perfect than the work of

English designers of this period, lends colour to the theory of Marot's possible authorship. One of his garden designs, moreover, is signed "Parterre d'Amton-Court, inventé par D. Marot." All things considered, therefore, it is not unreasonable to suppose that Marot may have supplied ideas, offered suggestions, perhaps furnished sketches for the interior decoration and furniture of the palace which his royal master was endeavouring to make a rival of Versailles.

In many of his designs Marot introduced the Royal Arms of England or the cipher of William III., and sometimes signified by inscription that the object depicted was intended for the king of England.

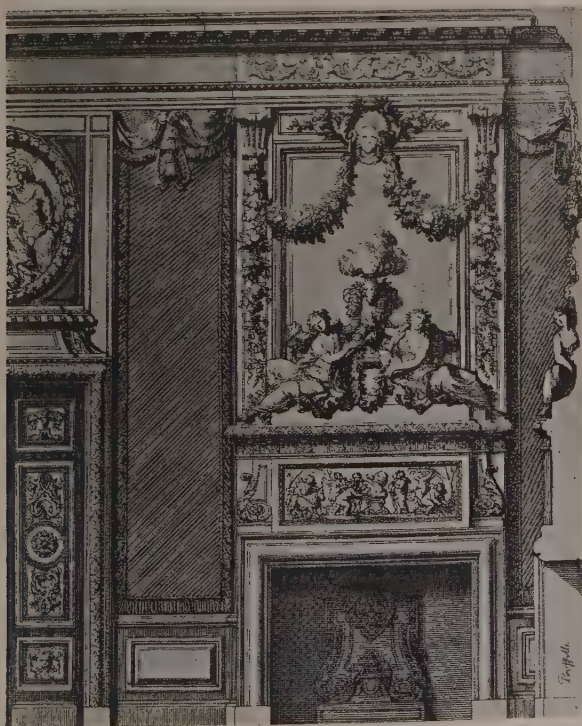


DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT

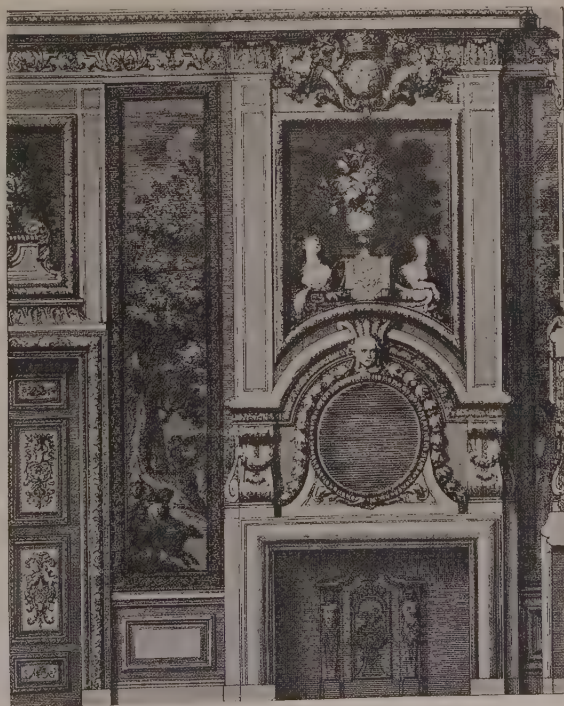
Such, for instance, is the engraving of a carriage inscribed "Manefiecke Caross van syn majestayt van Groot Bretagne gemackt in de Hacgh. de 20 July 1698." The Royal Arms of England occur on a series of tapestries as well as on horse-trappings, fire-backs and on other designs which his unfettered imagination was devoted to producing.

In 1712 there was published at Amsterdam "Oeuvres du Sieur D. Marot, architecte de Guillaume III., roy de la Grande Bretagne, contenant plusieurs pensées utiles aux architectes, peintres, sculpteurs, orfèvres, jardiniers et autres." This collection

of engravings gives the best idea of the characteristics of his style as well as the versatility of his genius.



DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT



DESIGN FOR A CHIMNEY-PIECE BY DANIEL MAROT



DESIGN FOR A CEILING

BY DANIEL MAROT

The countless variety of objects here depicted are admirable studies in design, rich in display of ornament yet untrammelled by superfluous detail, shewing wonderful fertility of invention combined with remarkable restraint in application. It is not improbable that towards the middle of the eighteenth century this work came into the hands of Kent, Chippendale, and other English furniture designers. Ingenious ornamental devices which they from time to time made use of had been given to the world by Marot twenty or thirty years earlier. Marot designed a Chinese room complete in detail, having panelled walls painted with Chinese figure subjects, and chimney-piece of Chinese design elaborated with a multitude of small shelves bearing pots of various shapes. Several years afterwards Chippendale, in quest of novelty, familiarised the British public with just such a scheme of decoration. And Kent's familiar designs where the face of a woman stands

out from scrolls and festoons, seem to carry a dull echo of Daniel Marot without the true ring of the original.

The later years of the life of this somewhat neglected genius are wrapped in absolute obscurity. There is reason, however, for supposing that he was still alive in the year 1718. Living as an exile from his native land, treated no doubt as a foreigner by the Dutch, and apparently more or less surreptitiously smuggled into this country, Daniel Marot is the property of no nation and has, therefore, escaped the biographers of France, Holland, and England. Yet his influence was great. Throughout his career he carried on the traditions of the school of brilliant Frenchmen among whom he had been educated, and, by means of the Dutch channel, spread abroad countless models of study which, in their display of brilliant qualities, have never before nor since been rivalled.





HISPANO-MAURESQUE CARPET

In the possession of Messrs. Lenvgon & Co.



Pictures

French Art of the Eighteenth Century in the Berlin Royal Academy

By Charles Rudy

FRENCH art of the days of the Pompadour and Du Barry has a peculiar charm of its own that must appeal to the most insular of connoisseurs. It is the age of the court splendours of a Louis XV. and XVI., of the *scènes galantes* at Versailles and the Tuileries, of the *histoires scandaleuses* that inspired engravers, and of the sarcastic epigrams of men like Voltaire. It is the epoch *par excellence* of aristocratic art. The sensuousness of the brush is not lewd; the irony of etchers not insulting. Yet both are at times terse in their mode of expression; and in many of the portraits of the epoch is to be

seen, behind the plastic exterior of the model, the artist's own scepticism as regards the purity of that model's soul. But, ever and without exception, the art creations of the period were wrought with a view to interest and appeal to the courtiers and courtisans, to the connoisseur, and not to the masses. There is nothing democratic either about the subject chosen, its pose or the colours that portray it; and the whole, when we come to examine it, resembles more a *miniature en grand* than a canvas according to our modern ideas of such.

These are the impressions conveyed most powerfully



FÊTE CHAMPÊTRE

BY J. B. PATER

IN THE COLLECTION OF THE GERMAN EMPEROR

PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

to the mind of the visitors spending a morning in the Berlin Royal Academy, where, under the patronage of the Kaiser, a unique collection of eighteenth century French canvases is now on view. Private galleries in France, Germany, and Austria have lent their treasures, and foremost amongst the exhibitors is the Kaiser himself, whose works by Watteau and Pater, to say nothing of those by Nattier and Lancret, are among the most characteristic genre pictures of the epoch. Don Jaime, the Pretender to the Spanish throne, is the proprietor of Vanloo's masterly portrait of *Louis XV. as a Child*, done in his very best style, and among other pictures, Baron de Rothschild exhibits Boucher's striking portrait of the Pompadour and his no less delightful *Girl on a Sofa*. The latter is one of the gems of the exhibition. It is so thoroughly French in every detail, in the contrast of a red skirt against a blue background, in the

masterly rendering of light and shadow on cloth texture, in the impertinent display of two dainty naked feet, and in the sensuous *laissez-allér* of the pose. According to the catalogue the model was the not unknown Miss O'Murphy of the period; but whatever her nationality, the painter was French, and thoroughly French.

The pictures are admirably hung under an even light, and two rooms are full of etchings, sketches and engravings of the period. Rococo gems, fans, watches, etc., in vitrines give a peculiar far-away charm to the atmosphere, as do bronze and marble clocks

and busts, foremost among the latter being beyond question Houdon's *Voltaire* (Royal Academy of Sciences, Berlin), about which it is difficult to decide whether it is the caricature of a man or the portrait of some demon disguised as such. It is a marvellous piece of work, but doubtless the model's striking

personality helped the artist in his task. In another room are the Gobelins, the famous tapestries belonging to the French Republic, and representing in pale tonalities (whites, "washed" yellows and mauves) the history of Esther. They are exquisite in their shades, but can they be compared with the Gobelins in the Royal Palace at Madrid, or with those purely Spanish tapestries of Santa Barbara, the cartoons of which were painted—or at least many of them—by Goya?

There are several pleasant surprises in store for the visitor to the exhibition, and it is to these that I wish more particularly to refer. The con-



THE DANCER CAMARGO (DETAIL) BY N. LANCRET IN THE COLLECTION OF THE GERMAN EMPEROR PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

ventional park and garden scenes of Watteau, Pater, and Lancret are too well known to require special mention; and two of the best, in the Kaiser's possession, are here reproduced. Fragonard is deserving of more than a few words only, especially in two pictures, *The Pasha* (Dr. Charcot, Paris) and *Venus at the Toilet* (M. Peytel, Paris); the former is flooded with a pale and yet brilliant yellow light, in which the white figure of the Pasha seems to be petrified. In the second are to be observed the realism of the nude, quite different from the exquisite and delicate nudes of the period, and the rough-and-ready way in which the Cupids have been

French Art of the Eighteenth Century

painted. These two pictures show Fragonard to have been one of the most genial artists of his day, and one of France's first impressionists.

Greuze offers another pleasant surprise. We are accustomed to him as the painter of sentimental girls' heads, as, for instance, his *Girl Listening* (Gräfin

and the dark, expressive *Portrait of a Boy* (Baroness de Rothschild, Paris).

There is one portrait, however, that seems to rise up and above those exposed in the salon, and to take its place among the greatest of all times. I refer to Watteau's portrait of *Elisabeth Desfontaine* (M. Reyre,



VENUS, MERCURY AND CUPID

BY BOUCHER
PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

IN THE COLLECTION OF THE GERMAN EMPEROR
PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

Harrach, Berlin), but here we find him represented by a portrait, the engraver *Wille* (M. André, Paris), that is full of vigour and energy, with no lingering echo of softness either in the use of colour or in the lines.

The number of portraits exhibited does credit to the painters of the courts of the three Louis's. Lebrun's *Marie Antoinette* (M. Kraemer, Paris) has a place of honour in the first room. Nattier has several beautiful ladies' faces, foremost among them being his famous *Lady with a Pink* (Baroness de Rothschild, Paris), and Drouais four or five of his portraits of children, such as *The Viscount de Beauharnais*, in rich, warm colours (M. Fitzhenry, Paris),

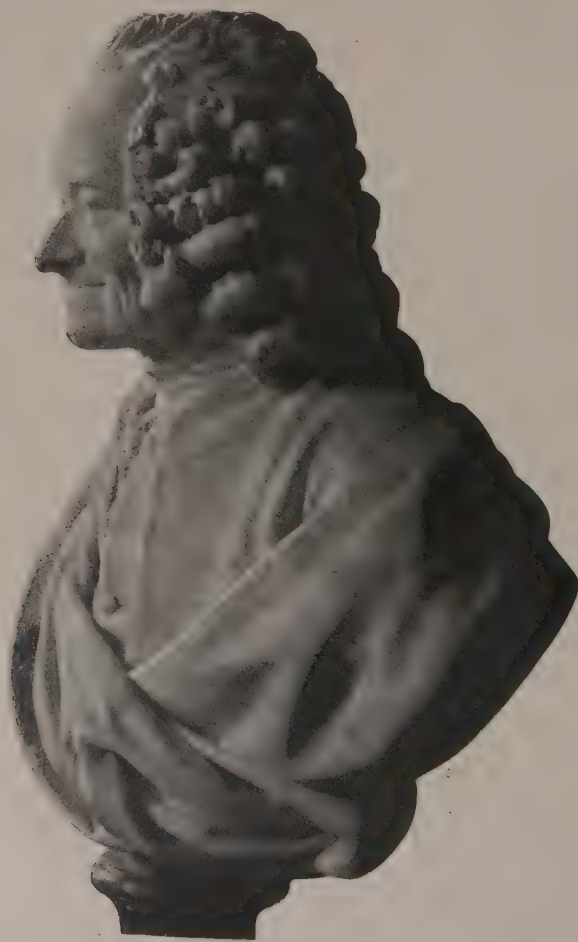
Paris)—an elderly lady who must have been beautiful when she was young, but whose face is full of remarkable expression, with a lace Valenciennes scarf falling gently around her head. This scarf is in its turn framed by a black silk shawl, dropping in graceful folds to the shoulders. The low neck dress is adorned with a big black bow. The composition, as will be seen from the above description, is in every way simple and harmonious; as for the execution, rarely—and perhaps more rarely in the French art of the period—has the painter put more expression into a face. It is one of those faces that live, that, having been seen once, can never be forgotten.

The Connoisseur

There are also two companion pictures, *L'Enseigne*, belonging to the Kaiser and attributed in the catalogue to Watteau. A big interrogation point ought to follow the painter's name, however, as there is hardly a doubt existing to-day that these two pictures are a copy, cut in two, of Watteau's famous *Sign for a Painter's Shop*, finished in eight days for his friend Gersaint. The original painting—of which Pater made a faithful copy, now in the collection of M. Edgar Stern—was likewise cut in two in order to make companion pictures. One of these has been lost; the other (the left half) is in the possession of M. Léon Michel-Lévy, and unfortunately does not find a place in the salon beside the Kaiser's copy. The comparison would be interesting; as far as I can personally remember, the Michel-Lévy painting is warmer, softer, and the figures more life-like, with a peculiarly half-impressionist lure that is totally absent in the Kaiser's canvas, the figures of which are colder and stiffer. Nor is the heliotrope gown of the lady in the foreground so pronouncedly "Watteau-like" in the last-named picture.

An artist about whom no mention has as yet been

made is Chardin. He has a room almost to himself, and were the exhibition to be limited to this alone, it would still be worth visiting. As a painter of still life Chardin must take a high place in the history of Art. There are certain reminiscences of Dutch and Flemish pictures in his technique, but we forget this when standing in front of his *Dead Partridge* (Grand Duke of Baden); his *Cook Peeling a Lemon*, and its companion picture, *Cook Peeling a Turnip*, both in the possession of Duke Johann von und zu Liechtenstein, Vienna. His genre scenes, such as *Before Going to School*, and the companion picture, *Coming Home from the Market*, which belong to the same owner as the last two, are so quiet, and such precision is given to smaller details, that we would hardly be sinning were we to catalogue them as still-life pictures. As a portraitist he does not appeal so much, though light and shadow are admirably caught, in almost an impressionist way, in his *Portrait of Sedaine* (Count Gerard de Ganay, Paris). The Kaiser is also the owner of a characteristic Chardin which has been exhibited likewise—namely, the well-known genre picture entitled *Sealing a Letter*.



BUST OF VOLTAIRE

BY HOUDON IN THE ROYAL ACADEMY OF SCIENCES, BERLIN
PHOTOGRAPHISCHE GESELLSCHAFT, BERLIN

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

PORTRAIT OF GENERAL WASHINGTON.

DEAR SIR,—I am enclosing a photograph of the oil painting of General Washington to be produced in THE CONNOISSEUR MAGAZINE. The painting seems much darker in the background. It was sent over to England in 1784, and has been in our family ever since.

Yours truly,

J. E. RICHMOND.

UNIDENTIFIED PAINTING.

DEAR SIR,—I would be much obliged if you would kindly insert in your enquiry column a copy of the enclosed photograph of a picture in my possession. I should be grateful for any suggestion that might be made as to the identity of the painter. The picture has been in my family for upwards of forty years. I know nothing of its previous history. It measures 48 in. by 36 in., and, so far as I have been able to discover, is unsigned.

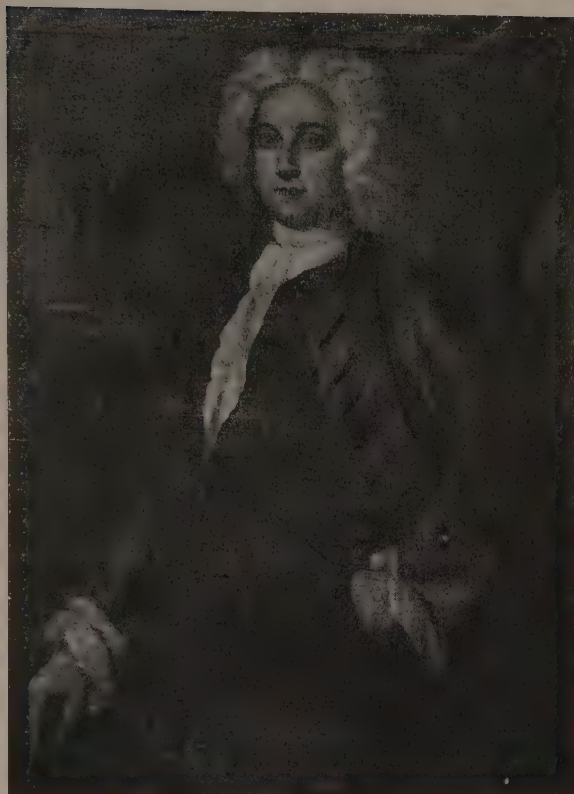
Yours faithfully,

J. SEFTON

SEWILL.

PORTRAIT OF HANNAH LIGHTFOOT.

SIR,—I should be glad if any of your readers could tell me if there has ever



PORTRAIT OF GENERAL WASHINGTON

DRAWINGS BY PAUL SANDBY.

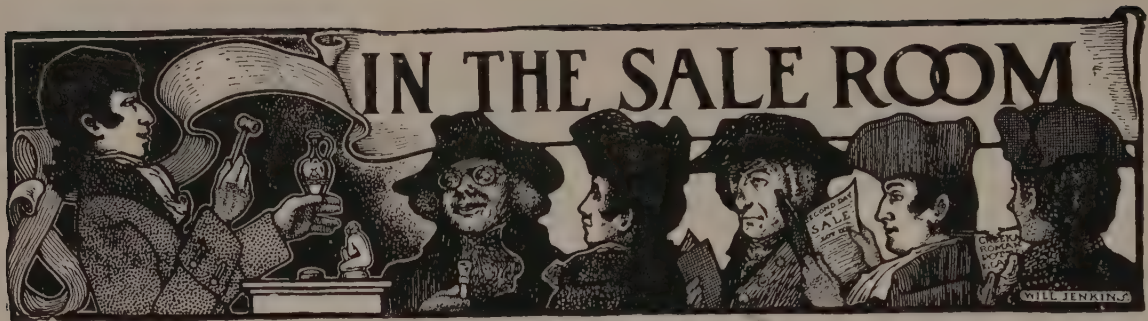
DEAR SIR,—Referring to the letter of enquiry appearing in the December Number, I have an original drawing by Paul Sandby, R.A., of *Warwick Castle*. It was painted in body colours for my great-aunt, Catherine Gravatt, in 1803. Paul Sandby used, I believe, to give drawing lessons at the Royal Military College,

Woolwich, and my great-uncle, Col. Gravatt, was, I believe, Commandant there at the same time; hence, no doubt, the association. Sandby painted two other pictures for Col. Gravatt, which I have—one in 1794 of *The Eagle Tower, Caernarvon Castle*, and the other in 1802, of *Conway Castle*. Yours faithfully,

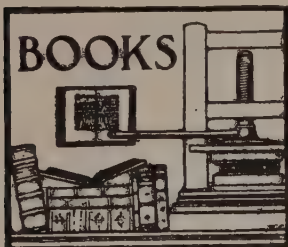
L. S. HARTCUP.



UNIDENTIFIED PAINTING



OF late a considerable number of rare and costly books and occasionally whole libraries have been sent from the United States to London for sale, presumably in the belief that better prices are paid here than there. However that may be, there is no doubt of the tendency, the latest instance having reference to the important library of the late Mr.



William Wheeler Smith, which Messrs. Sotheby sold on December 13th and three following days. This library had been despatched from New York, and there can be very little doubt that the transfer on the part of the executors was a wise one, for although many of the books were of world-wide interest, others, on the contrary, were essentially English in their character. This collection was catalogued in 1,021 lots, and realised £5,333, a large sum, which, however, is reduced very considerably, on a general view of the library as a whole, when £1,550, the price paid for *La Bible Hystoriaux*, an illuminated French MS. on vellum, is taken into consideration. This was a finely written and splendidly illuminated manuscript, containing no less than 312 square miniatures, remarkable for their accurate delineation of the costume—ecclesiastical, civil and military—architecture, and domestic manners and customs of the fifteenth century. Another manuscript containing 174 square miniatures, almost equally remarkable for the same reason, sold for £470. This was *Les Trois Pelerinages : de la Vie Humaine, de l'Ame et de Jesus Christ*, of Guillaume de Guilleville, also ascribed to the fifteenth century, and well known in its printed form (e.g., the publication issued by the Roxburghe Club, 1893-7) for its supposed connection with the *Pilgrim's Progress*. It will be seen that these two manuscripts realised considerably more than a third of the sum-total obtained for the entire library.

On looking over the catalogue, the first thing to strike the eye is a long list of editions of the *Emblemata* of Andreas Alciatus, none of which, however, realised very much. A copy of the first edition of all, 1531, small 8vo, sold for £6 5s. (old vell.); the Aldine edition, the

only one from that press, 1546, small 8vo, £7 5s. (mor. ex.); the first edition in Italian, 1549, 8vo, £1 18s. (cf. ex.); and the first edition in French, containing 113 cuts, said to be by Jollat, 1536, small 8vo, £12 (mor. ex.). All the rest were comparatively unimportant, several, indeed, realising no more than a few shillings each. Next comes a long list of books printed by the Bibliophile Society of New York for its members, chief among which were the Latin text of the *Odes and Epodes of Horace*, 1891, £12 (russ. ex.); *Major André's Journal*, 2 vols., 1903, £11 (vell., gilt); and *Charles Lamb's Letters*, 5 vols., 1906, £6 15s. (orig. bds.). The catalogue of Mr. Smith's library was arranged in alphabetical order throughout, as all sale catalogues ought to be whenever possible; and as the entries can be conveniently followed as they occur, we come next to Boccaccio's *De la Genealogie des Dieux*, printed by Anthoine Verard in 1498. Though this copy had the first leaf in facsimile, it sold for £89 (mor.)—a tremendous advance on the old prices. In 1891 a sound copy of this edition realised £34 10s. (cf.), and two years later another realised but £16. Since then nothing has been seen of the book in the auction rooms. An early and rare edition of *Cæsar's Commentaries* in French, 1502, 4to, sold for £14 10s. (mor., g.e.); and then we have Higden's *Polychronicon*, printed by Caxton in 1482, folio, £165 (mor.), of which only three perfect copies are known to exist. This one had 294 genuine leaves, and the price paid for it cannot be considered high seeing that a single leaf printed by Caxton may be worth anything up to £2 or £3, and any book by him, perfect or not, is certain of substantial recognition. The most extensive collection of editions of the *Dance of Death* we remember to have seen comes next in order. It occupied ten closely-printed pages of the catalogue, while a list of books by or relating to the celebrated Dr. Dibdin—"Foggy Dibdin" as he was somewhat irreverently called—monopolised nearly seven. The prices realised for both these collections (sold in detail) were disappointing, the largest sums obtained being £17 15s. for the first French edition of *Les Images de la Mort*, 1547, small 8vo (mor., antique), and £9 for *The Street Companion*, said to be by the "Rev. Tom Foggy Dribble," 1825 (hf. mor.). The list of books by Dibdin is very instructive, some of them being out of the way and rarely met with. It is clear, however, that Dibdin's pedantic and oracular style of

In the Sale Room

writing does not appeal to this generation, and that bibliography as it was viewed in the rosy light of a hundred years ago is practically dead.

Mr. Wheeler Smith had also formed an extensive collection of books issued by the Grolier Club of New York, but here again the prices realised were small, the highest being but £3 14s., obtained for the *Catalogue of Original and Early Editions of English Writers*, 1893, of which 400 copies were printed on Holland paper. The single leaf from the *Catholicon* of Balbus of Genoa, printed by Gutenberg at Mayence in 1460, was really more important from a bibliographical point of view than any of these Grolier Society books, and, moreover, it realised the substantial sum of £10 5s. Hain's *Repertorium Bibliographicum*, 4 vols., 1826-38, and Dr. Copinger's *Supplement*, in 3 vols., 1895-1902, together 7 vols., brought £12 15s. (hf. mor. and cl.); St. Jerome's *Epistolæ*, as revised by Joannes Andrea, 2 vols., 1476-9, folio, £19 15s. (modern imitation monastic binding); *Historic and Artistic Bookbindings from the Library of Robert Hoe*, 2 vols., 1895, folio, £14 (hf. mor.), and a number of very scarce early sixteenth-century Books of Hours, among which the following are especially noticeable:—*Horæ ad usum Romanum*, printed at Paris by Kerver in 1502, 8vo, £32 (orig. French oak bds.); a similar book, also printed by Kerver in 1502, but a larger-sized 8vo containing 29 lines to a full page, £45 (modern mor.); Kerver's edition of the same work printed in 1504, £10 (modern mor., short copy); the *Horæ ad usum Romanum*, printed by Simon Vostre in 1508, small 4to, £55 (old French mor.), and another edition printed by the same in 1506, £24 (modern mor.); Godard's *Horæ* of 1515, small 4to, £34 (repaired, modern mor.); and three similar works printed by Hardouyn, without date but according to the calendars in 1513, 1524, and 1526. These were in modern bindings, and realised £25, £35, and £7 respectively, this last for an imperfect copy. It is worthy of note that many of these service books had their woodcuts illuminated, thus resembling to some extent, at any rate, the ancient manuscripts they had supplanted.

Not wishing to enter into the details of this sale at inordinate length, it may just be stated that a copy of the first edition of Lloyd's *History of Cambria*, 1584, small 4to, realised £20 (finely bound by Roger Payne); *Missale Secundum Ritum Casinensis Congregationis*, 1506, folio, £25 10s. (mor. ex.); *Nash's Mansions of England*, the four series complete, 104 plates mounted and coloured like drawings, 1839-49, folio, £39 (in four portfolios); Petrarch's *Sonetti, Canzoni e Triumphi*, the first edition, printed at Venice in 1470, folio, £85 (old vell., some leaves inlaid and others mended); an extensively illustrated copy of Pilkington's *Dictionary of Painfers*, extended to 8 vols., 4to, 1801, £60 (mor. ex.); a large number of works by Piranesi, all with original Roman impressions of the plates, the most noticeable being *Le Antichità Romane*, 5 vols., 1784, folio, £17 (russ., g.e.); and *Vedute di Roma*, 2 vols., n.d., folio, £44 (russ. ex.); the original edition of Plutarch's *Vitæ Parallelæ Latinæ*, printed at Rome about 1470, folio,

£32 (old russ.); the third edition of *Queen Elizabeth's Prayer-Book*, 1590, small 4to, £25 (mor., g.e.); *Shakespeare's Comedies, Histories, and Tragedies*, the second folio, 1632, with title and verses opposite in facsimile, £42 (mor. ex.); a copy of the fourth folio of 1685, £47 (old cf., some leaves stained); and the *Lucubrationes* of Robert Whittington, £26 (mor., g.e.). This scarce, small 4to volume was printed, without date, by Wynkyn de Worde, and has his Caxton device, consisting of a sun, two planets, and 18 stars, at the end.

The remainder of the month of December, as also the whole of January in this present year, were spent unprofitably so far as the sale of books is concerned, there being no activity whatever in the face of the Christmas festivities and the election excitement which immediately followed their close. On December 15th and 16th Messrs. Puttick & Simpson held a miscellaneous sale, and at this the "National edition" of *Dickens's Works*, 40 vols., 8vo, 1907, realised £12 15s. (cl.); Goldsmith's *Retaliation, a Poem*, the 1st edition of 1774, bound up with other pieces, £18 (old cf.); *The Houghton Gallery*, 2 vols., atlas folio, 1788, £22 10s. (mor.); Hutchins's *Description of Virginia, Pennsylvania, Maryland, and North Carolina*, 1778, 8vo, £9 (orig. bds., with label); Pyne's *Royal Residences*, 3 vols., 1819, £13 10s. (hf. mor. ex.); and a complete set of original editions of the works of Charles Lever, comprising 53 vols., all in the original cloth or boards as issued, £62, this being the most comprehensive collection met with for a long time. Messrs. Sotheby's sale of December 17th consisted mainly of books in "parcels," though here and there an occasional work of more importance is observable, as, for instance, Harris's *Portraits of the Game and Wild Animals of Southern Africa*, 2 vols., impl. folio, 1840, containing 30 fine coloured plates, £15 15s. (hf. mor.); and the Edition de Luxe of *George Meredith's Works*, 32 vols., 1896-8, £13 (buckram, uncut). There was, however, little to attract attention in this collection, and the same may be said of the books sold by the same firm on December 20th—the last sale of the year 1909. As these partly belonged to the executors of the late Mr. J. H. Shorthouse, the author of *John Inglesant*, an interest attaches to them apart altogether from their price in the market, and just a few words may be said about the character of the library formed by this masterly writer, whose chief work has become a classic.

This library occupied but fifteen pages of the catalogue, and consisted mainly of the works of modern writers, chiefly poets and essayists, or of modern editions of the works of old authors, as, for example, Samuel Butler, Defoe, Goldsmith, George Herbert, Robert Burton, Bacon, and Sir Philip Sidney. It was, in fact, a good general small library such as any man of letters might be expected to form at the present day, with a few books on special subjects added. These consisted mainly of works treating of magic and witchcraft, and several books written by Mr. Shorthouse himself, including the proof-sheets of *John Inglesant* with the usual manuscript corrections and alterations, £32, and a presentation copy,

with inscription, of the Edition de Luxe of the same novel, 3 vols., 1902, £2 14s. (as issued). The whole library, excluding a number of coloured and other engravings, sold for but a little more than £200, which, of course, is nothing at all in these days of inflated prices often paid for books of a certain very special kind, as, for instance, the original and extremely rare edition of Gray's *Ode on a Distant Prospect of Eton College*, which Dodsley published in 1747 at the price of sixpence. During the last twenty-five years no copy of this four-leaved pamphlet has been seen in the London sale-rooms, and the one sold by Messrs. Hodgson on January 11th for £50 10s. may fairly be regarded in the light of a very important literary curiosity. The particular copy was unbound, and had the edges soiled and repaired, but, as in compensation for these defects, was uncut, or appeared to be in that condition, as it measured some 13 in. by 8½ in. The reason of scarcity of the original editions of this ode is dependent upon several factors. Being issued at a cheap rate, it would, no doubt, be regarded by those who bought it as an ephemeral publication not worthy of any special care; and, secondly, its large and inconvenient size would add greatly to that risk of destruction which seems to threaten the existence of all early literary efforts, for this was Gray's first venture on classic ground.

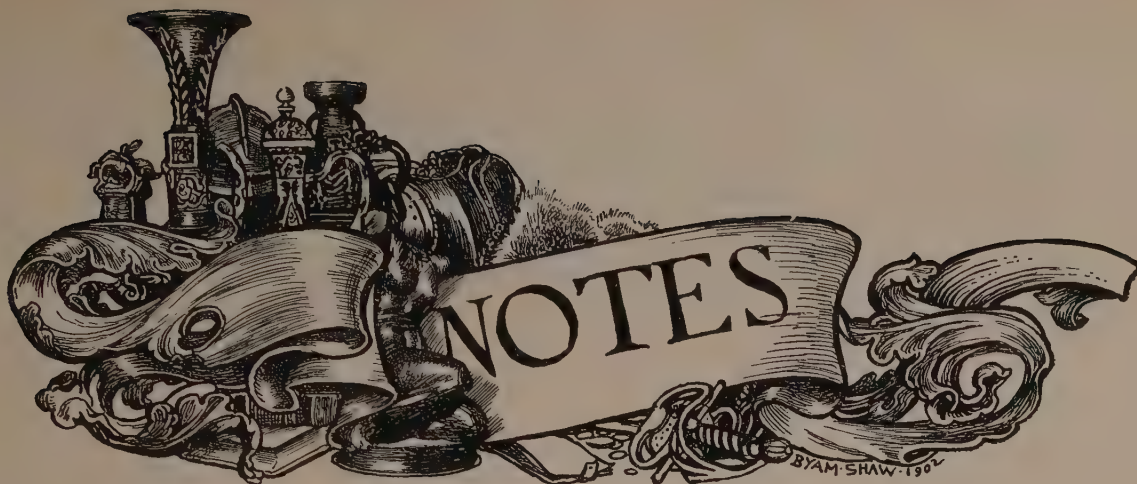
The remainder of the month of January was productive of very little. On the 13th, Messrs. Puttick & Simpson sold a miscellaneous collection, the 644 lots in the catalogue realising £898; and on the 26th, Messrs. Christie, Manson & Woods entered the field with a number of books, the property of Mrs. Hartmann, removed from White Lodge, Richmond Park. Messrs. Hodgson held

a two days' sale, commencing also on the 26th. Among the books sold on these occasions, the following are worthy of special notice. The very fine collection of Sir William Fraser's Family Histories, sold at Puttick's, comprising *The Red Book of Grantully*, 2 vols., 1868, £6; *The Annandale Family Book*, 2 vols., 1894, £10 10s.; *The Earls of Cromartie*, 2 vols., 1876, £6 10s.; *Memorials of the Montgomeries*, 2 vols., 1859, £6 10s.; *The Frasers of Philorth*, 3 vols., 1879, £6 15s.; *The Chiefs of Grant*, 3 vols., 1883, £12 5s.; *The Lennox*, 2 vols., 1874, £6 5s.; *The Carnegies*, 2 vols., 1867, £10; *The Maxwells of Pollok*, 2 vols., 1868, £6 10s.; *The Stirlings of Keir*, 1858, £11 5s.; *The Elphinstone Family Book*, 2 vols., 1897, £6 10s.; *The Book of Carlawerock*, 2 vols., 1873, £11 10s.; *The Scotts of Buccleuch*, 2 vols., 1878, £11 5s.; *The Red Book of Menteith*, 2 vols., 1886, £10; *The Douglas Book*, 4 vols., 1885, £18; *The Melvilles*, 3 vols., 1890, £6 10s.; and *Memorials of the Earls of Haddington*, 2 vols., 1889, £5 5s. All these books were bound in morocco with edges gilt, and presented an imposing appearance. The 31 etchings of *Bull Fighting*, ascribed to Goya Lucientes, 1813, folio, sold for £50 (hf. mor.); Woodward's *Caricature Magazine*, containing 143 coloured caricatures by Rowlandson and others, 2 vols., folio, 1821, £16 (orig., hf. mor.); Catlin's *North American Indian Portfolio*, 25 large coloured plates, 1844, folio, £15 10s.; *The Cambrian Archaeological Association's Journal*, from the commencement in 1846 to 1899, together 53 vols., 8vo, £14 5s. (cl. and hf.); and two volumes by George Meredith, each with inscription, "H. D. Traill from his friend George M." These were *Poems*, 1892, and *Ballads and Poems of Tragic Life*, 1887, the amount realised being £8 in each instance.





A PRINCE OF FRANCE
BY NATTIER
In the Prado, Madrid



ON looking over some back numbers of *THE CONNOISSEUR MAGAZINE* (January, 1905) I came upon an interesting article on "Pottery and Porcelain," by Wm. Turner. Among various illustrations the writer shows (example ix., p. 49) a posset pot of "brown salt-glaze Crich ware."

As I happen to have a posset pot which I take to be of the same make, though of a much later date, it may be of interest to your readers. My example, as well as being dated, gives the owner's name, address, and occupation, and is certainly more ornate than the pot previously illustrated dated 1717.

Round the lip is a very artistic design of vine scrolling, and on either side of the bowl are shown allegorical groups of figures, which probably some expert can name. The handles are also ornamented. Under the vine scroll is the following inscription:—"Henry Watson, Blacksmith, Fair Field, Nr. Buxton, 1844." It is nine inches high and eleven inches across at the handles. I purchased it a few years

ago at Fairfield. I was informed by the vendor that in the locality it was a great ambition to possess one of these named and dated pots. At Christmas and other state occasions posset mugs were filled with ale or wine and cakes, which were handed round to the family and visitors.

I was told that this pot was made at Crich. I cannot find any maker's mark upon it.

THE spoon here illustrated has a perforated bowl and a spiked end. It is silver, and the hall-mark gives the date as 1750. Dr. Johnson tells us that tea was first used in England in 1666, but it was at least another century before it came into general use. Some advocated its use, others roundly condemned it. Mr. Henry Saville writes to his uncle, Secretary Coventry, in disparagement of some of his friends who have fallen into "the base, unworthy Indian practice of calling for tea after dinner in place of pipe and

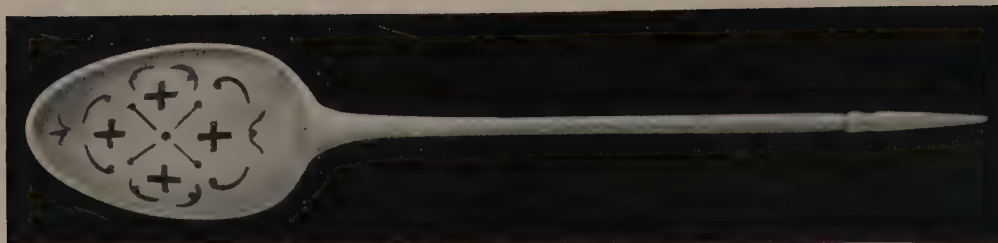
An Early Teaspoon



POSSET POT (FRONT VIEW)



POSSET POT (BACK VIEW)



AN EARLY TEASPOON

bottle." The enemies of the new fashion attacked it as an innocent pretext for bringing together the wicked of both sexes, and ladies were accused of slipping out of a morning

"To Mrs.
Thoddy's
To cheapen tea
without a
bodice."

The early tea-pots were made without strainers in the spout, so that the lady presiding poured the tea into each cup through the perforated bowl, which

acted as a strainer. Should the spout become choked, the spiked end of the spoon could be thrust down to clear it. A few years ago I saw at a shop in the City a case containing six ordinary teaspoons and one in the form of the illustration. They were all in filigree work, and dated about 1750. I am aware that these spoons are sometimes called olive and mulberry spoons, but I fail to see what use a perforated bowl would be for eating the fruits named.

Furniture Supports or Elevators

THESE stands, I believe, have gone entirely out of use, and are rarely to be met with.

The object in using them was to raise a piece of furniture a few inches from the ground, so that the good housewife could remove the dust from underneath.

(No. i.) A man's head in bold relief. It is $5\frac{1}{2}$ in. high, to rest 3 in., at base 4 in. by 4 in. Of these I have a full set of four. They are made in dark glazed earthenware. I procured them about ten years ago from a curio dealer in Great Berkhamsted, Herts.; he had recently

got them from an old lady residing in the almshouses there.

(No. ii.) A man's head and neck. It is $4\frac{1}{2}$ in. high, to rest 3 in., at base 3 in. by $2\frac{1}{2}$ in. In white china. I have only one of this set. It came from Ashbourne, Derbyshire. It is highly coloured in red, blue, and green.

(No. iii.) A woman's face in lustre ware. It is $3\frac{1}{2}$ in. high, to rest $2\frac{1}{2}$ in., at base $3\frac{1}{4}$ in. by 2 in. I have only one of this set. It is probable that the dwarf legs for furniture now in vogue were not in use in former days, but that a plinth was brought down to the ground. Perhaps the exhibition of these examples may bring further information from some of your readers.



NO. II.—FURNITURE SUPPORT



NO. III.—FURNITURE SUPPORT

WE are told that, after the death of Reynolds and Gainsborough, Hoppner, "the most daring plagiarist of Reynolds," divided the town with Lawrence. So Reynolds, aforesaid, had divided the town with Romney. The standard of portraiture had sunk in the Lawrence-Hoppner days if the standard of generosity had risen.

A Monument to John Hoppner, R.A.* By C. Lewis Hind

Reynolds was certainly ungenerous to Romney, "the man in Cavendish Square"; but Lawrence did not hesitate to praise his rival. After Hoppner's death he wrote: "I sincerely feel the loss of a brother artist, from whose works I have gained instruction, and who has gone by my side in the race these eighteen years." That was in 1810, the year that Hoppner's successful life ended. His death, by-the-bye, was chronicled in the briefest possible manner by the newspapers of the day. Allan Cunningham's biography was published twenty years afterwards, but a long time passed before Hoppner received the recognition that is the due of this versatile man and conscientious painter whose place in the hierarchy of eighteenth century portrait painting is something between Romney and Lawrence.

He had not Romney's art of exquisite pattern-making, of setting a figure in the canvas, and he had not Lawrence's firm facility for depicting smiling, bright-eyed beauties; but there is more variety in his type of the eternal feminine than in Lawrence's procession of lustrous, ringleted ladies. Hoppner was a man of considerable talent, infinitely superior to the Beechey, Owen, Shee crowd that followed him, although Shee could paint a fine portrait on occasion: witness his own portrait in the National Portrait Gallery. Hoppner was a man of parts. Northcote considered that he would have made an excellent lawyer. He was certainly a capable writer and critic, and as in his boyhood he was one of the choristers in the Chapel Royal, music must be added to his other accomplishments. It may be that he took to painting as the line of least resistance, sure of the patronage of the court. The patronage followed as we know, supporting the statement, as to the truth of which there seems to be no doubt, that he was a natural son of George III. He enjoyed thirty years of successful painting, and he produced some charming pictures and many commonplace ones. One recalls his *Frankland Sisters*, the *Douglas Children*, and that lovely lady for which Mr. C. Wertheimer paid so great a price at Christie's in 1905.

Hoppner we are told was irritable. Samuel Rogers

said that he had "an awful temper—the most spiteful person I ever knew." Truly he had not the nobility of Sir Joshua of the *Discourses*. Like Gainsborough he believed that he would shape into a great landscape painter if the world would only encourage him, and his attitude towards portrait painting would seem to have been as weariful as that of Gainsborough and Romney, but there was probably more of fatigue in that attitude than real distaste for the work.

The following passage, emanating from Northcote, is a striking piece of self-revelation as to the methods Hoppner adopted in the business of portrait painting. "Hoppner frequently remarked that in painting ladies' portraits he used to make as beautiful a face as he could, then give it a likeness to the sitter, working down from this beautiful state until the bystanders should cry out, 'Oh! I see a likeness coming!' whereupon he stopped, and never ventured to make it more like."

Perhaps it was this cavalier way of treating his art, this lack of sincerity, that induced a Puritanic but penetrating modern critic to refer to him as "Hoppner, that slop of a painter," but as another, a more worldly but an equally penetrating modern critic, has called Hoppner "a man of genius," the choir-boy who became a Royal Academician, and whose best portraits to-day fetch such enormous prices at auction, may rest quietly in his grave.

Hoppner is very poorly represented in the national collections, but there stands now to his honour the monument of this magnificent volume. It is no exaggeration to say that no writer on eighteenth century art or social subjects, no collector, no art library can disregard this *catalogue raisonné*, which has taken eight years to compile, and which has been done as thoroughly as the volume on Romney, published by Messrs. Agnew a few years ago. It contains a life of the painter, sixty-four carefully chosen portraits, a record of his exhibits at the Royal Academy, of the Hoppner sales of 1810 and 1823, and a *Catalogue Raisonné*, alphabetically arranged, extending to over three hundred pages. The research, the labour of identifying the sitters, must have been enormous, owing to the practice until 1798 of suppressing in the Royal Academy catalogues the names of the personages other than royal under such entries as "portrait of a lady," "portrait of a gentleman," and so forth.

Hoppner's fame cannot but be increased by this edifice of industry and expert knowledge, as all doubtful pictures and that mass of sale room "by or attributed to Hoppner" canvases have been excluded. Apart from its interest to students of art, the volume forms a sort of literary "Who's Who" of

* *John Hoppner, R.A.* By William McKay and W. Roberts. (P. and D. Colnaghi & Co. and G. Bell & Sons. 5 guineas.)

those who were sufficiently eminent or beautiful to be limned by the current fashionable portrait painter. Some of the notes to the biographies, extracted from contemporary criticisms, are amusing reading. That from the *Morning Herald* of May 3rd, 1785, for example, beginning: "The colouring of the gentleman is delightful," and that from the same journal on Hoppner's "Jupiter and Io"—"This performance has great merit, the idea of annexing the features of the deity to the cloud originated, no doubt, in Correggio—but in justice we must add that the rapture of Io is described by Hoppner with the fullest evidence of human expression."

The modern world is quite agreed to permit the Fancy and Heroic subjects of Hoppner, as of Romney, to rest in limbo. His pretty women, his pretty children, are what we like. At the present moment seductive *Mrs. Williams* in a mob cap floods the print shops, and some of us have a soft place in our hearts for *Mrs. Michael Angelo Taylor* (what a name!) as *Miranda*, for little *Miss Papendiek*, and for little *Princess Mary*, thirteenth child of George III., whose wild rose freshness brightens one of the solemn rooms of Windsor Castle.

OF Nicolaes Maes, the painter of the plate *Boy as Archer*, reproduced in the present number, little is known. One of the best of the Dutch genre painters, he was born at Dordrecht in 1632, and studied under Rembrandt. His figures are finely drawn and their action is perfect, as will be seen in the painting reproduced. Several fine examples from his brush are in the National Gallery, while others are at the Ryks Museum, Amsterdam (where he died in 1693), Berlin, Brussels, Dresden, St. Petersburg, and numerous private collections.

The portrait of *A Prince of France* is a typical example of the work of J. M. Nattier, in the Prado, Madrid.

IN the household of the Middle Ages the carpet was simply a covering, whether it was for a table, bench, wall, cupboard, or floor—in the last case it was generally described as a "fote" carpet. By the evidence derived from pictures, illuminations, and inventories, carpets for the greater part were imported from the East or copied from Eastern models. Lists of royal furniture, such as the inventory of the effects of King Henry VIII., show what a vast proportion of these carpets were of Eastern origin, whether Turkish or Venetian (which was the term used to describe the Persian carpets imported through Venice). Henry VIII. had a fair collection of carpets of "English making," and also Spanish rugs or carpets. The craft

of carpet weaving in Spain was doubtless a legacy from the Moors, who had famous manufactories at Granada, etc., while the Spanish wool was of excellent quality, being in demand for making tapestries in Flanders in the sixteenth century.

The history of Spanish carpet weaving has yet to be written, and an efficient classification of the different types of carpets accomplished. Some appear to show comparatively slight traces of Moorish influence, notably those of the eighteenth century, and the "wreath" carpets; others again are nothing but direct imitations of Turkish carpets; while in a third class, although the Eastern influence is predominant, there is no doubt for a moment of the Spanish origin, with a suggestion of the weavers being Mahomedans living in Spain.

In this class may be included a magnificent specimen of Spanish weaving which belongs to a remarkable collection of carpets at 31, Old Burlington Street, W., measuring about 22 ft. by over 16 ft. This carpet is of a rare type, and one not represented in our national museums. Upon a ground of deep blue the designer has placed curious geometrical features and strictly conventional floral forms, using for the greater part a "lozenge" framework, which, however, is cleverly broken after a repeat or two by a red interval crossed by vertical features which unite the diamond shapes. A simple border frames the design, and being in a lighter scheme of colour, throws up the effect of the inner portion.

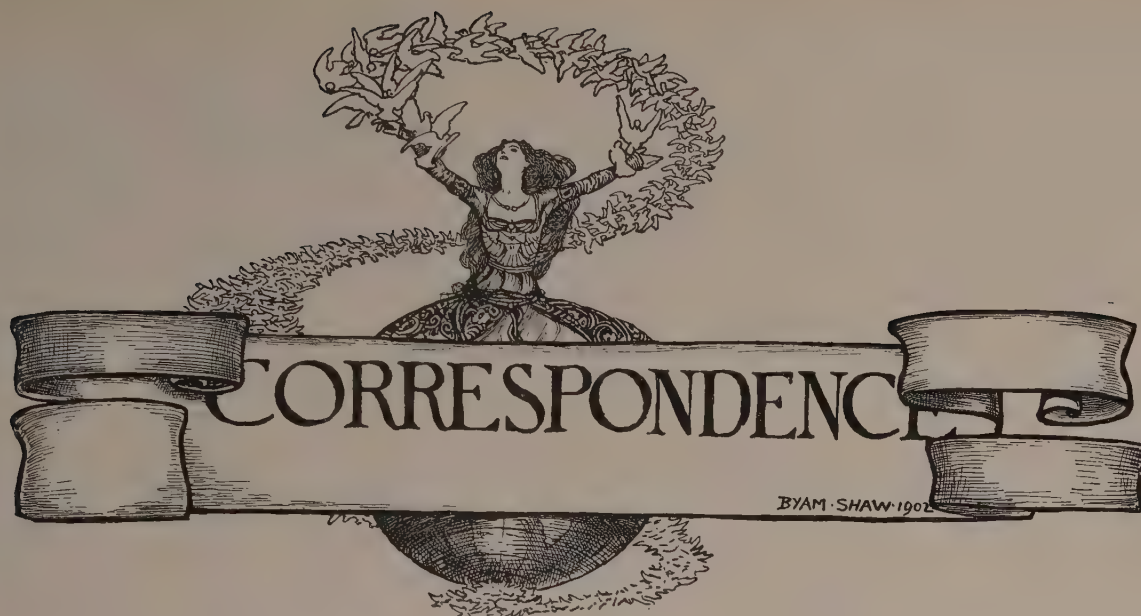
The colour is well balanced in tones of blue, red, green, and yellow, while white and brown are used more sparingly. When the carpet is spread on the floor these colours become lighter, richer, and more harmonious. The condition of the carpet, considering its age and wear, is very good; the pile is still long, and the colours but little faded.

The Salting Collection

A LENGTHY illustrated article on the magnificent collection bequeathed to the nation by the late Mr. George Salting will be published in our next number.

Books Received

- G. B. Tiepolo*, by Pompeo Molmenti, 45 lire. (V. Hoepli, Milan.)
Brush, Pen and Pencil: Dudley Hardy, R.I., R.M.S., by A. E. Johnson, 3s. 6d. net. (A. & C. Jack.)
The Craftsman's Plant-Book, by Richard G. Hatton, 25s. net. (Chapman & Hall.)
The Imperial Russian Dinner Service, by Dr. G. C. Williamson, 25s. net. (George Bell & Sons.)
Gainsborough, by Mortimer Menpes and James Greig, R.B.A., 3 gns. net; *Who's Who*, 1910, 10s. net; *Who's Who Year-Book*, 1910, 1s. net; *The Englishwoman's Year-Book*, 1910, 2s. 6d. net; *The Writers' and Artists' Year-Book*, 1910, 1s. net. (A. & C. Black.)



ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

Clocks.—Grandfather Clocks.—A1,581 (Wadhurst).—Send photographs of your old grandfather clocks.

Engravings.—"Almeria," engraved in mezzotint by J. R. Smith, after J. Opie.—A1,893 (Grasmere).—This is a portrait of Mrs. Elizabeth Meymot, daughter of Mr. Bunn, deputy for Portsoken Ward. Mr. Meymot was a surveyor.

"Lord Harwood," after Sir Thomas Lawrence, by Thomas Lupton.—A1,327 (Cambridge, S. A.).—We would suggest that there must be some mistake in the description given of the print. There is no mention in any of our books of reference of a Lord Harwood, and we can find no record of such a portrait as described of the Harewood, Harcourt, or Hardwicke families. There is a quarto mezzotint of the third Earl of Hardwicke, by Giller, after Sir T. Lawrence.



UNIDENTIFIED PORTRAIT OF A LADY

SEE A2,211

"Transit of Venus," after Ford Madox Brown, by G. W. Rhead.—A1,948 (Cheltenham).—The best medium we can recommend for the disposal of sundry objects of art is the *Register* column of *THE CONNOISSEUR MAGAZINE*. You will find full particulars of same in our advertising pages. We are afraid that the small engraving is really of no particular value, but you should be able to dispose of the book of sketches to some admirer of Ford Madox Brown's art. The letter of Irving should also meet with a purchaser easily.

"Sea Views," after David Cox, Copley Fielding, etc., published by the Art Union.—A1,949 (Croydon).—These prints have no recognised commercial value at the present time.

"Princess Maria Charlotte Theresa," after Charles Dubois, by Valentine Green.—A1,994 (Basle).—The mezzotint you describe is quite

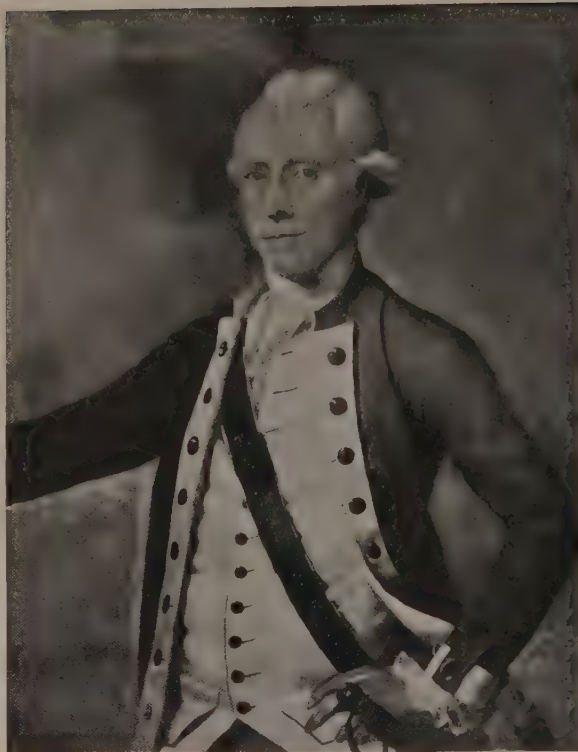
unknown to us, and we surmise that it is one of Valentine Green's rarer and little-met-with works. We could value it upon inspection.

"Queen Charlotte," engraved by Joseph Collyer.—A1,945 (Berne).—This print is not worth more than 10s.

"Gardiner coming to seize Catherine Parr is reproved by the King for his officiousness," after T. Stothard, by J. Jones.—A1,939 (Theale).—The old print you describe would fetch between 17s. 6d. and £1.

"The Lass of Gowrie," and "My Pretty Jane."—A1,934 (Weston-super-Mare).—The two little Scottish prints, though interesting perhaps locally, are of very little value in the general market. Your water-colour, also, does not appear from the description to be of a very saleable character, but we could not venture to value it without inspection.

"Master Lambton," engraved by S. Cousins.—A1,914 (Broxley).—This mezzotint is not engraved after a picture by Sir Joshua Reynolds, but the painter of the original was Sir Thomas Lawrence. A reproduction from the actual painting appeared in a recent



PORTRAIT ATTRIBUTED TO DANCE SEE A1,743

issue of THE CONNOISSEUR MAGAZINE. The value of the print depends upon the state, of which there are several. A fine early impression might realise from £50 to £100. *The Grave Diggers*, engraved by J. Bromley, is a print of no value.

"The Noble Terrace Walk, York," and "The South Prospect of Dover in the County of Kent."—A1,916 (York).—These two old English views are worth about £1 each, and the coloured print of *The Island of St. Helena* about £2. The remaining print described in your letter is of very small value.

"The Squire's Door," after Morland, in colours.—A1,642 (Lincoln's Inn).—Judging by your description, your print is either an old copy or a modern reproduction of the well-known colour print after Morland, and in either case it is of no value. It is evidently not an original.

"The Tambourine," published by W. J. Foxe, engraved by H. Bourne.—A1,641 (Leyton).—The value of this print is undoubtedly very small.

"The Fox Hunter's Toast," engraved by Thomas



SIXTEENTH-CENTURY PORTRAIT SEE A2,175



PORTRAIT ATTRIBUTED TO SIR PETER LELY SEE A2,022

Answers to Correspondents

Lupton, etc.—

A1,567 (Brockley).—If you have just begun to collect, we are afraid you have made the mistake of buying the wrong class of print, as there is no item described in your list of any value. It is a good plan for an amateur to buy one or two good prints at intervals rather than to acquire frequently those that cost little and very often are worth very little artistically. Read the various articles on the subject of collecting engravings that have appeared in *THE CONNOISSEUR MAGAZINE*, and also one of the collectors' handbooks which are now obtainable from many publishers at quite cheap rates. As you have plenty of time to spare, it would be a good plan then to go to the British Museum and study the prints themselves, according to some plan suggested by your reading.

"The Fern Gatherers."—A1,580 (Chatham).—This is almost the rarest of the prints after Morland, and the one most frequently met with in the reproduction state. If yours is an original impression, it may be worth about £40, or even more, but we can express no opinion without seeing it.

"Miscellaneous British Scenery," by Hassell, after Walmesley. —A1,887 (Okehampton).—The prints you describe are worth at the most only 10s. or 12s. apiece.

"Roman Charity," by Bartolozzi. —A1,320 (Bath).—Your old print is not worth more than 17s. 6d.

Baxter Prints.—A1,586 (Bristol).—If your Baxter print of Lord Nelson measures 4½ in. by 3 in., and was published in 1853, it is worth about £3. The print of Sir Robert Peel with the margin cut is worth only a few shillings. Le Blond prints are only of small value. It is necessary to see your water-colour to value it, as each work varies in price according to its own particular qualities.

"Saved," by S. Cousin, after Sir E. Landseer.—A1,998 (Portsmouth).—The value of this engraving does not exceed 25s., and of the Napoleonic subject 15s.

Coloured Engraving, "Emile Lassalle."—A1,971 (York).—We cannot tell from your description to what engraving you refer, and we must ask you to send



DRESDEN TEA AND COFFEE SERVICE

SEE A2,057

and when sold they are more often converted into ordinary furniture.

Objets d'Art.—Oriental Coffee-Pot.—A1,742 (East Dereham).—The so-called pewter coffee-pot, an illustration of which from your photograph appears on this page, is not Chinese, and it is by no means the same substance as the metal known in this country as pewter. It is a mixed metal, and is more probably Burmese in origin. As an Oriental curio, you would probably get about 30s. for it.

Pictures.—Old Biblical Panels.—A1,504 (Milford Haven).—Whether your paintings are likely to be valuable it is quite impossible to say from the very indistinct photographs you send us. Certainly this style of work, unless by a great master, has little chance of fetching high prices under present-day conditions of popular taste.



BURMESE COFFEE-POT

SEE A1,742

us the print itself before we can give an opinion.

Furniture.—Hepplewhite Chairs.—A1,511 (Huddersfield).—The chairs, of which you send photograph, are a typical Hepplewhite pattern. They are worth about 5 or 6 gns. each. See page 198.

Musical Instruments.—Old Inlaid Spinets.—A1,537 (Ballymoney).—These old spinets are not valuable. In fact, there is no demand for them by collectors of musical instruments,

Unknown Portrait attributed to Dance.—A1,743 (Bath).—Portraits of about the beginning of the 19th century, unless of particularly notable personages, are only known, as a rule, locally, and we regret that we cannot recognize the sitter in the present. Possibly, however, one of our readers may be able to do so from the reproduction of your photograph which we have inserted on page 196. So far as we can judge from the material available, it may be the work of Dance, but we should not judge the value to be more than £40.

Portrait attributed to Sir Peter Lely.—A2,022 (Lincoln).—See reproduction on page 196. This portrait, judging from your photograph, is not the work of Sir Peter Lely, but is much more like the work of Robert Walker, a good painter of

Parliamentarian times. If the date on it is a correct one, however, as to which we are open to doubt, not having seen the actual picture, it is some years later than that usually given as the date of Walker's death, and it may, therefore, have been painted by a pupil of that artist. The value does not appear to be more than £20.

Early Sixteenth-Century Portraits.—A2,175 (Cambridge).—Most interesting as these appear to be, it is not possible from the photograph you send to decide who is the artist, or even with any authority to ascribe them to a definite school. The portrait of a woman, which we have reproduced on page 196, is evidently by a good painter of the first half of the sixteenth century; and in spite of it being badly cracked, parts of it are apparently in very good condition. Both works should prove to be of considerable value.

Portrait of a Lady.—A2,211 (Harlesden, N.W.).—It is not possible to give a definite idea of the painter of a picture without seeing the original itself. Your portrait appears from the photograph to be well painted, and in various ways to be interesting. It is probably by a Continental painter of the first half of the nineteenth century, but on both points about which you enquire, viz., the painter and the subject, we are afraid we can at present afford you no assistance. Probably one of our readers may be able to identify the sitter from the reproduction which we have inserted on page 195, and as regards the painter and the market value of the work, we could, of course, give you a definite opinion if the work were sent here for inspection.

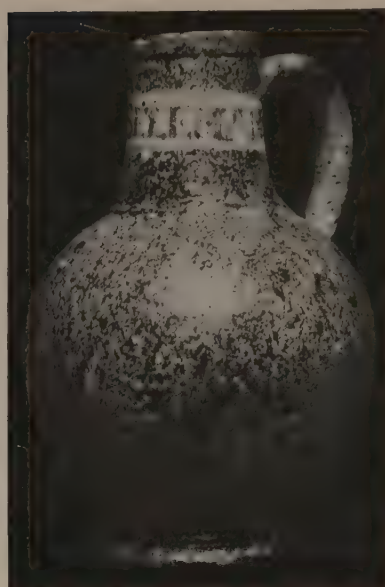
Pottery and Porcelain.—**Bull-Dog's Head.**—A1,630 (Bishop's Stortford).—We cannot value this without seeing it. It was probably made simply as an ornament.

Toby Jug.—A1,647 (Basingstoke).—Your Toby jug is probably a modern reproduction. The name "Alleston" is not recorded in any list of old English potters.

Brown Cadogan Teapot.—A1,673 (Ingatstone).—This is worth only about 7s. 6d. to 10s., as specimens are very common.

Oriental - Pattern Plate.—A1,685 (Guildford).—Your plate is probably a modern European imitation of Japanese ware, worth at the most about 5s.

Chinese Vases.—A1,619 (Farnham).—Beyond the fact that your vases are probably Chinese, it is



LAMBETH DELFT JUG SEE A2,057

Fulham Mugs.—A2,201 (Bideford).—Apparently from your sketch you possess an interesting set of mugs made at Fulham in the time of Queen Anne. We presume the rims are not marked, in which case

the value is about £12. If the silver is dated of Queen Anne's time, they are worth about £40.

Wedgwood.—A2,150 (Scheveningen).—The values of the Wedgwood articles, judging by your sketches, are roughly:—(1) Fruit-basket, £1 10s.; (2) Nut-basket, £1 5s.; (3) Saladière (cracked), 7s. 6d.; (4) Soup tureen (apparently no lid), 10s.; (5) Strawberry basket, £1; (6) Cup and saucer (cracked), 7s. 6d.; (7) Biscuit teapot, £1 10s.

Davenport Dessert Service.—A2,111 (Stamford).—As every piece in the service you describe is marked, we presume it is a good example of Davenport, although this maker produced both inferior and good quality ware. The set is probably worth £10 to £12. Your toy service of Leeds ware is worth roughly £3 to £4.

Silver.—**Old Tankard.**—A1,580 (Brackley).—Your tankard is worth roughly about £6 or £7 an oz. so far as we can judge from description; but it should be submitted for inspection if you wish for a definite valuation.



HEPPLEWHITE CHAIR SEE A1,511



PAINTING BY THOMAS FAED

SEE A1,789

Pictures.—Thomas Faed.—A1,789 (Cape Town).—The picture of which you send photograph, see reproduction above, appears to be a very charming and original work by Thomas Faed. You do not say whether it is in oils or water-colours, but if the former, the value in the London market would be about £60.

Objets d'Art.—"Virgin Lamp."—A1,846 (Willesden).—We are not quite clear as to the type of lamp that is meant. Greek and Roman lamps in terra cotta are very common, and are worth only 2s. 6d. to 5s. each.

Regimental Bugle.—A1,772 (Bangor, Co. Down).—This bugle of the old Irish Volunteers or Yeomanry would be of some value to collectors of Irish curios, and would probably fetch about £8 to £10.

Snuff Box.—A1,734 (Ebford).—It is difficult to form an opinion from your rubbing. Could you send a photograph?

Pottery and Porcelain.—"Dresden" Vase.—A2,086 (Seaforth).—Your vase marked with "Dresden" and a star was probably not made at the celebrated German factory, and we should judge it to be a modern piece of no collector's value. The issue of THE CONNOISSEUR MAGAZINE in which the article on Pratt ware appeared is September, 1909, p. 35.

Sèvres Plaques.—A1,857 (Cork).—Your two porcelain plaques may be of Sèvres manufacture, but they are evidently not of the early period. They are worth roughly £1 each.

Moore's China.—A1,786 (Dalston Lane).—Moore & Co. were potters at Southwick, near Sunderland, from 1803, and there was recently a firm of Moore Brothers at Longton, Staffs. You do not state what is the precise object of your enquiry. We presume, however, it has not been dictated by the fact that you possess a mug with "Abraham Moore" on it. These mugs are very often attributed to Lowestoft, but there is much dispute about their origin.

Derby Cup and Saucer.—A1,774 (Harpenden).—The mark on your cup and saucer is that of the Bloor period, after 1832. The value is about 17s. 6d., and of the bowl about 25s. to 30s.

Bust of Alexander I. of Russia, by Wood and Caldwell.—A1,730 (Highbury Grove).—The inscription on the Staffordshire bust is usually "Alexr. 1st. Autocrat of all the Russias, born Decr. 23rd, 1777 :—Moscow, burnt, Sept. 14, 1812. Paris entered March 31st, 1814. Europe preserved." It is worth about 45s. to 50s. See reply to A1,655.

Paris Flower-pots.—A1,716 (Farningham).—Your flower-pots are from the factory of Jacob Petit, Paris, probably early last century. Value about £3 the pair.

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